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Volume 91

A Practical Method

For

VIOLIN

By

NICOLAS LAOUREUX

IN FOUR PARTS

PART II

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VOLUMES 90-94, 146, 147

A PRACTICAL METHOD

FOR VIOLIN

By

NICOLAS LAOUREUX

Adopted by the Conservatories of Brussels, Amsterdam, The Hague, Glasgow, Cologne, Aix-la-Chapelle, and the principal Academies of Belgium, Holland, Rhenish Prussia, France, South America, etc.

Translated from the Third French Edition by

DR. TH. BAKER

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PART I (Supplement): Thirty Progressive Studies in the First Position preceded by Preparatory Exercises

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Practical Method for the Violin

PART II — The Positions

BY NICOLAS LAOUREUX

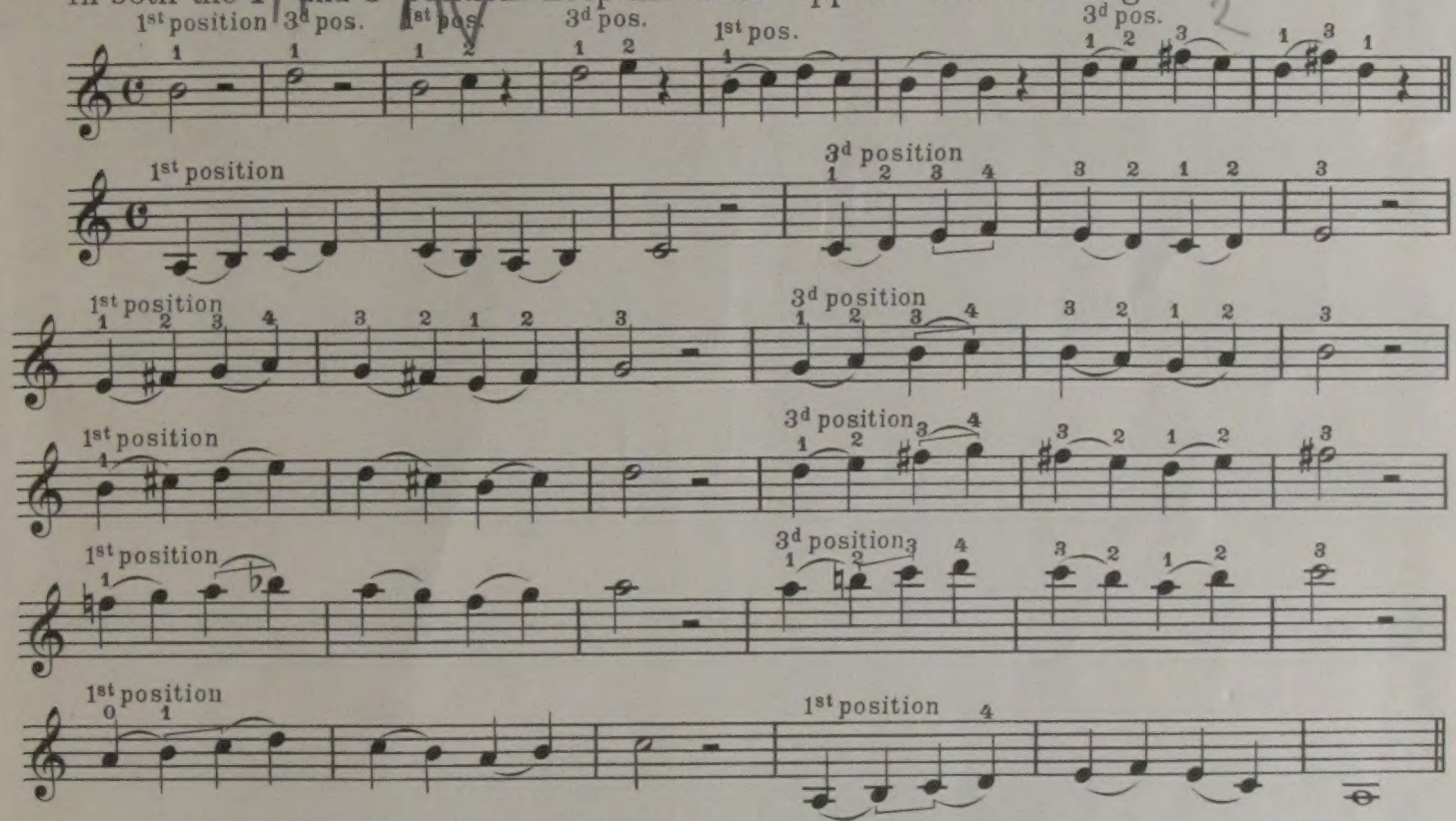
Violin "methods" generally pass from the first position to the second, from the second to the third, and so on in numerical order.

To go directly from the first to the third position seems simpler and easier. Later, the pupil will find his second position between the first and the third. Moreover, this manner of proceeding will allow us to begin, at the same time, the highly important study of the shifts. To learn the fingerings of the positions seems, at first, to be the difficult point. Yet this is only a matter of memorizing figures.

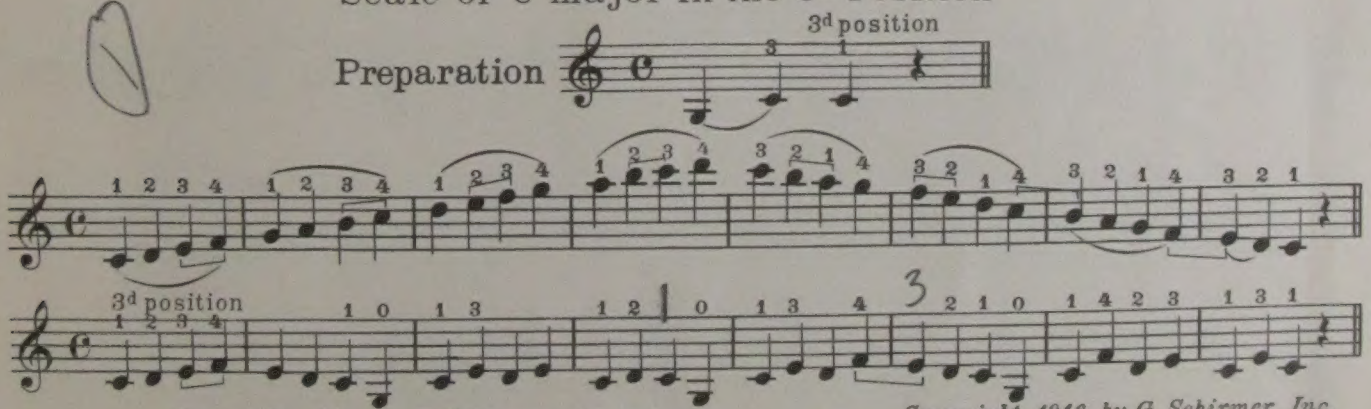
Take a pupil who already knows his positions, and give him a fairly rapid slurred passage going from one position to another. The difficulty which he will encounter in playing it will be precisely in the changes of position which we call "shifts."

To forestall this difficulty at the outset by numerous exercises in shifting, is absolutely indispensable. It is important, in order to shift easily, that the pupil should hold the palm of the hand well away from the neck of the instrument, and especially avoid resting the hand against the edge of the violin when arriving at the third position. The thumb should not be bent round the bottom of the neck. This would cause a displacement of the position of the hand, and would later render the shift from the third to the fifth position very awkward.

In both the 1st and 3d positions keep the thumb opposite the first finger



Scale of C major in the 3d Position



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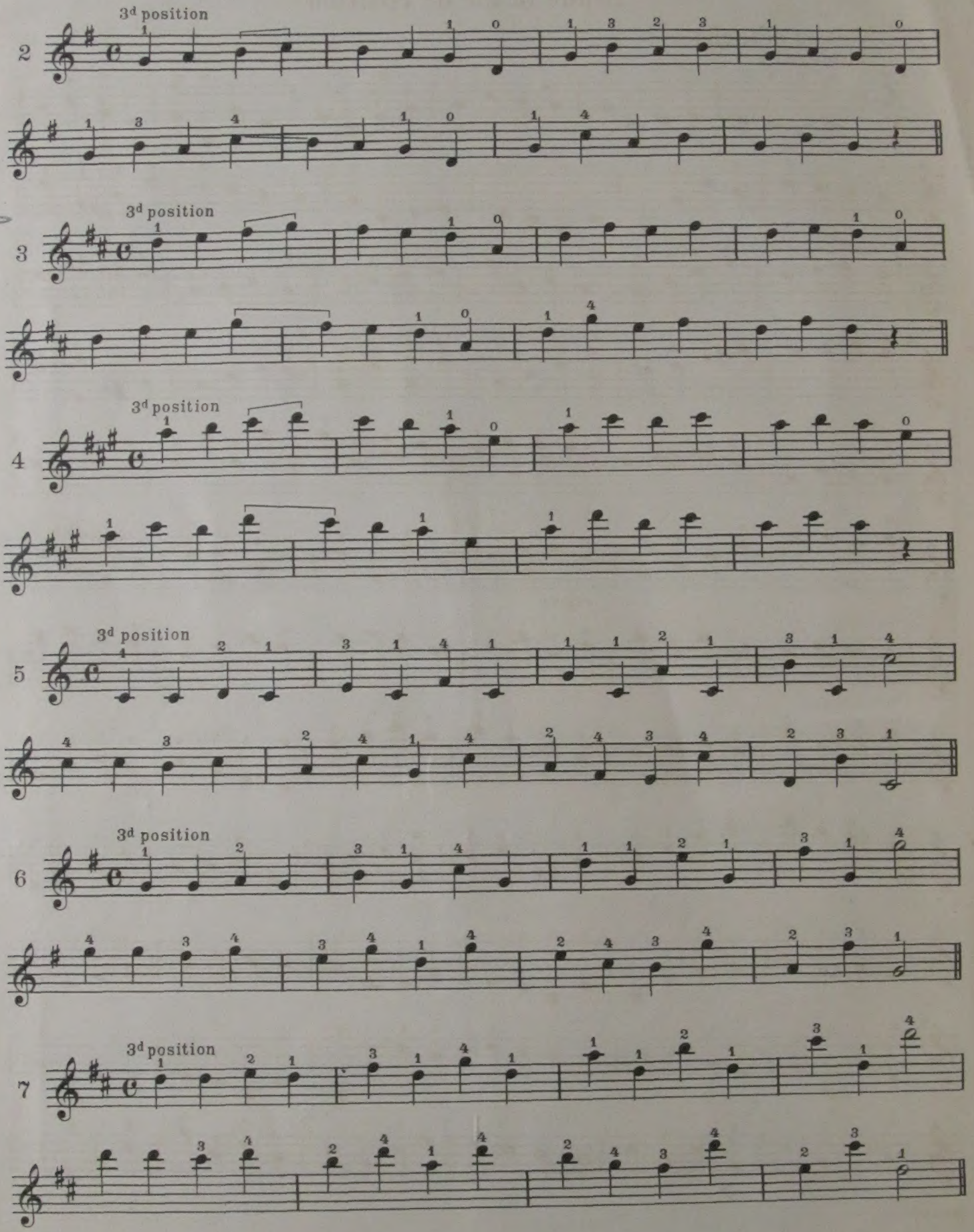
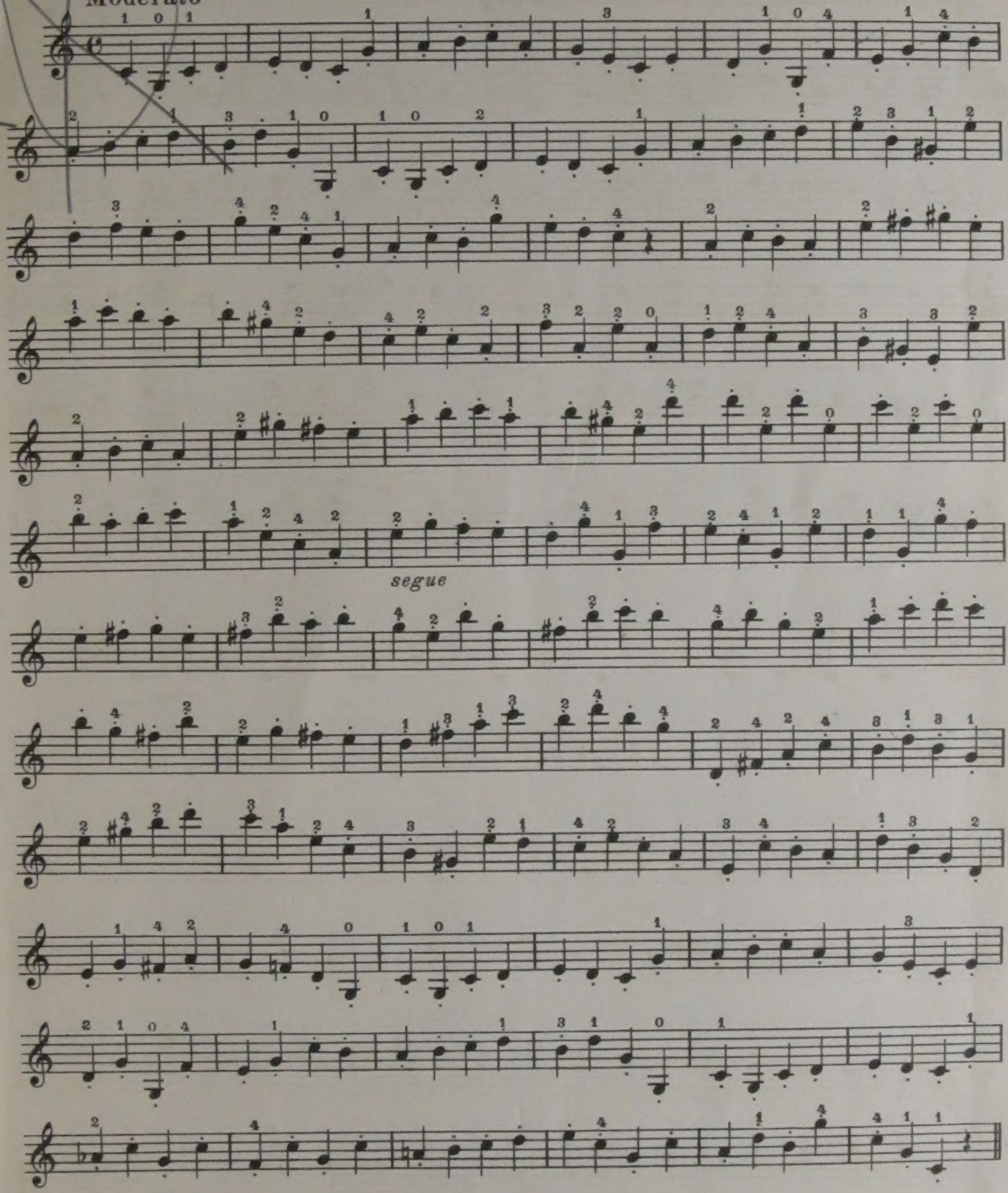

3d position
2
3d position
3
3d position
4
3d position
5
3d position
6
3d position
7

Étude in the 3d Position

Grand détaché

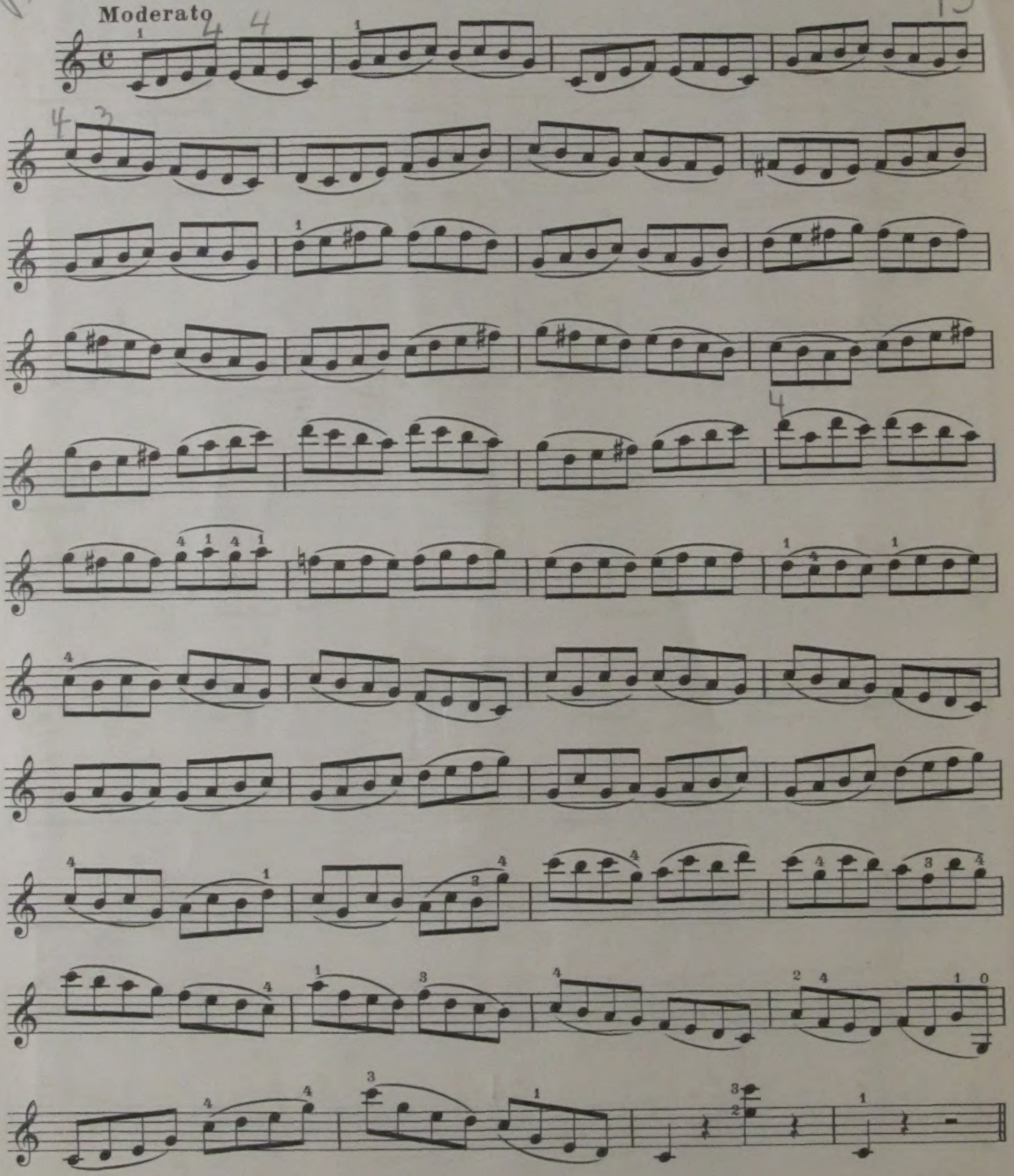
Moderato



Exercise in the 3d Position

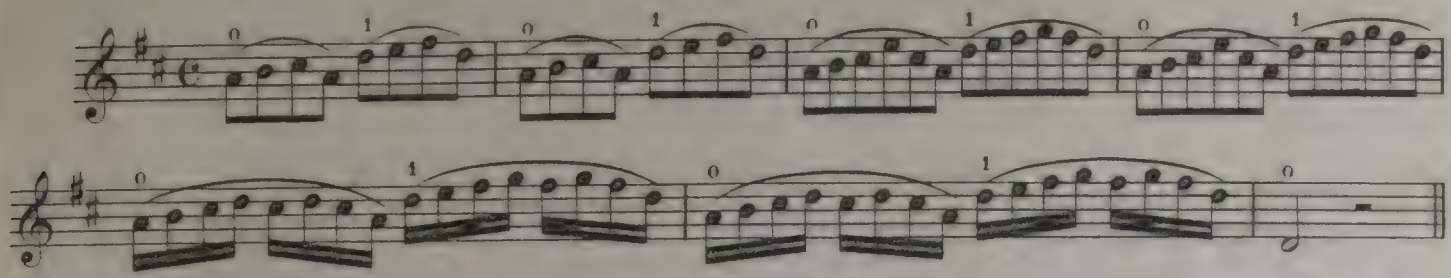
Use the whole bow, the fingers striking firmly.

Moderato



Exercise in Going from the 1st to the 3d Position

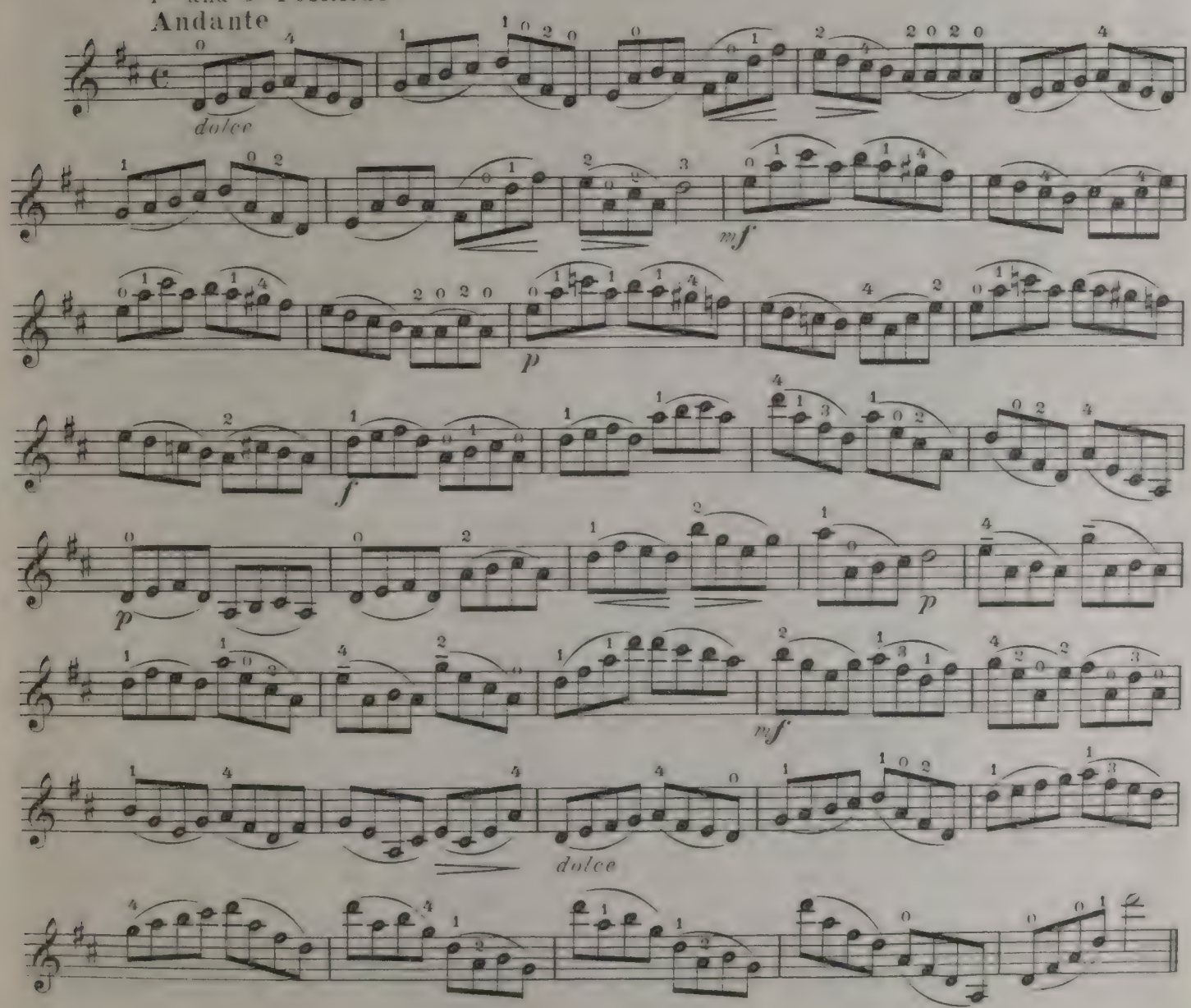
Shift with the open string. The thumb opposite the first finger. When shifting, let the hand slide lightly without pressing the neck.



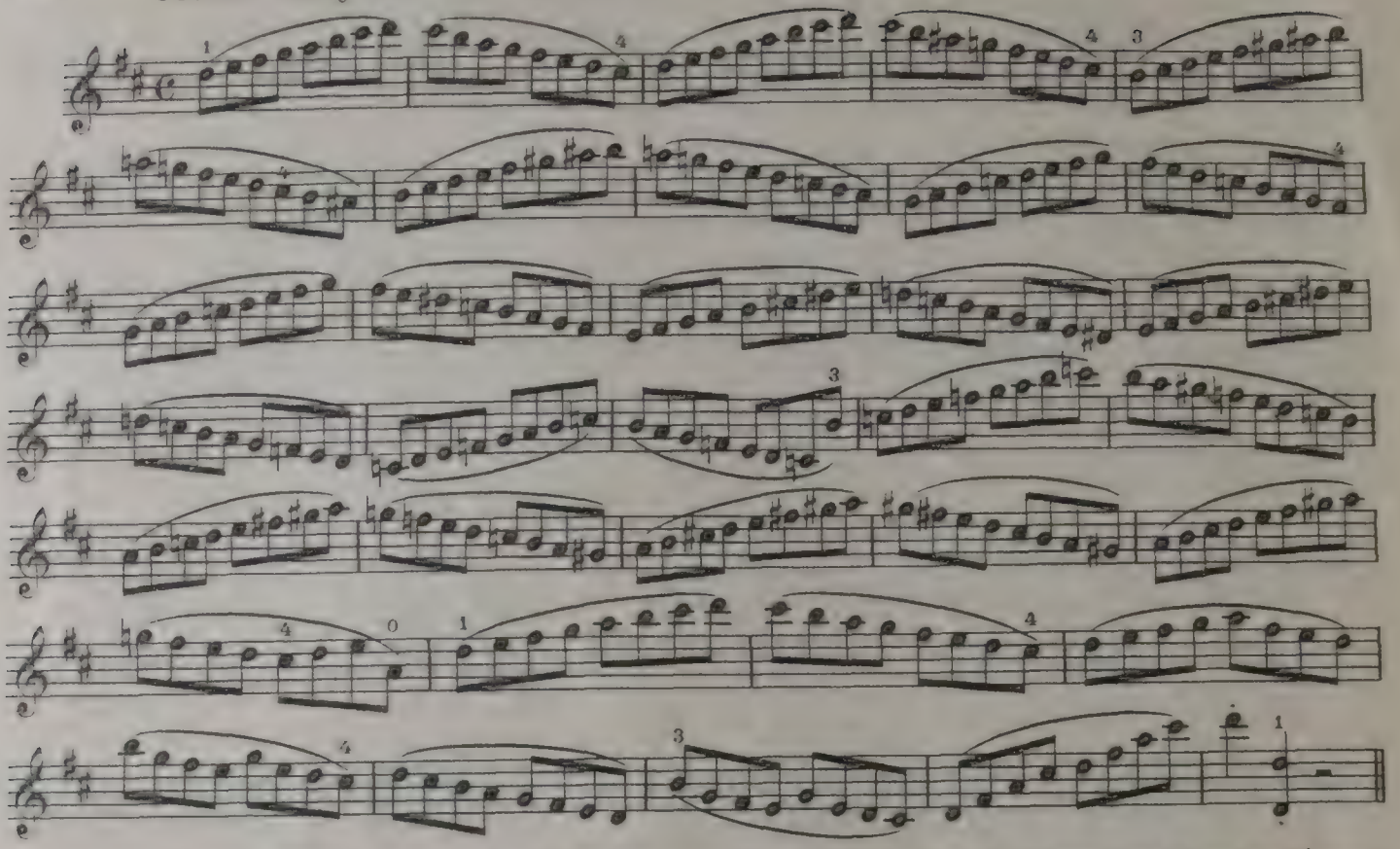
ÉTUDE

1st and 3d Positions

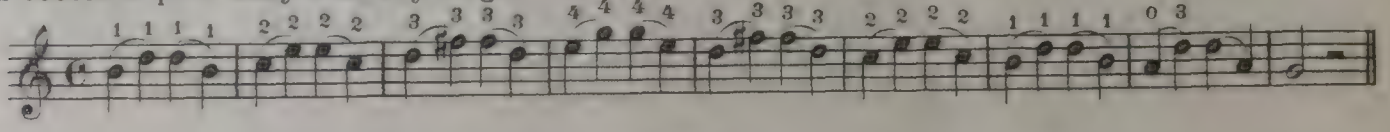
Andante



Scale-Study in the 3d Position



The pupil will have to practise the following exercises until the passage from the 1st to the 3d position becomes quite easy with any finger.



Changing the Position with Two Different Fingers

Example

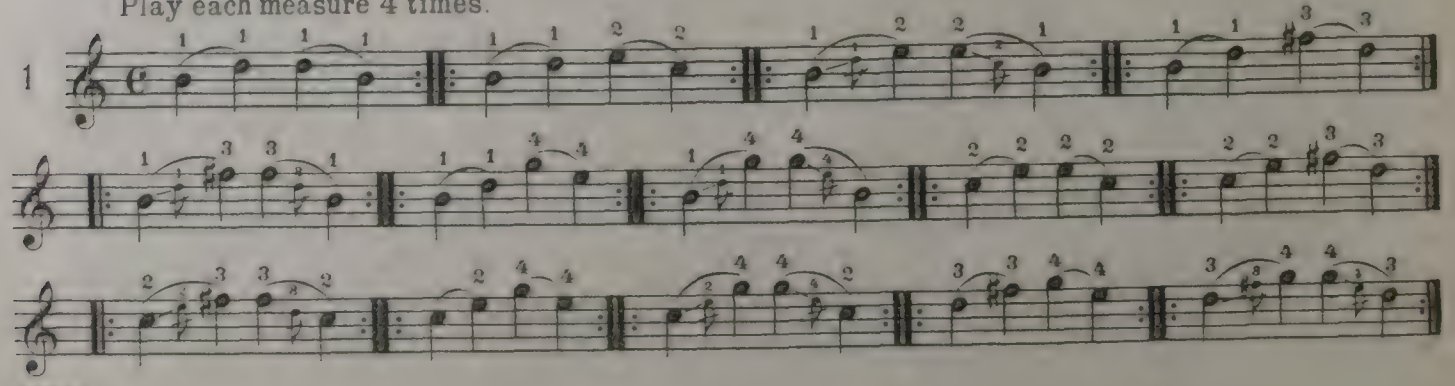
The portamento must start from the first note, i.e. the finger of that note must reach the higher position before the one of the second note touches the string.

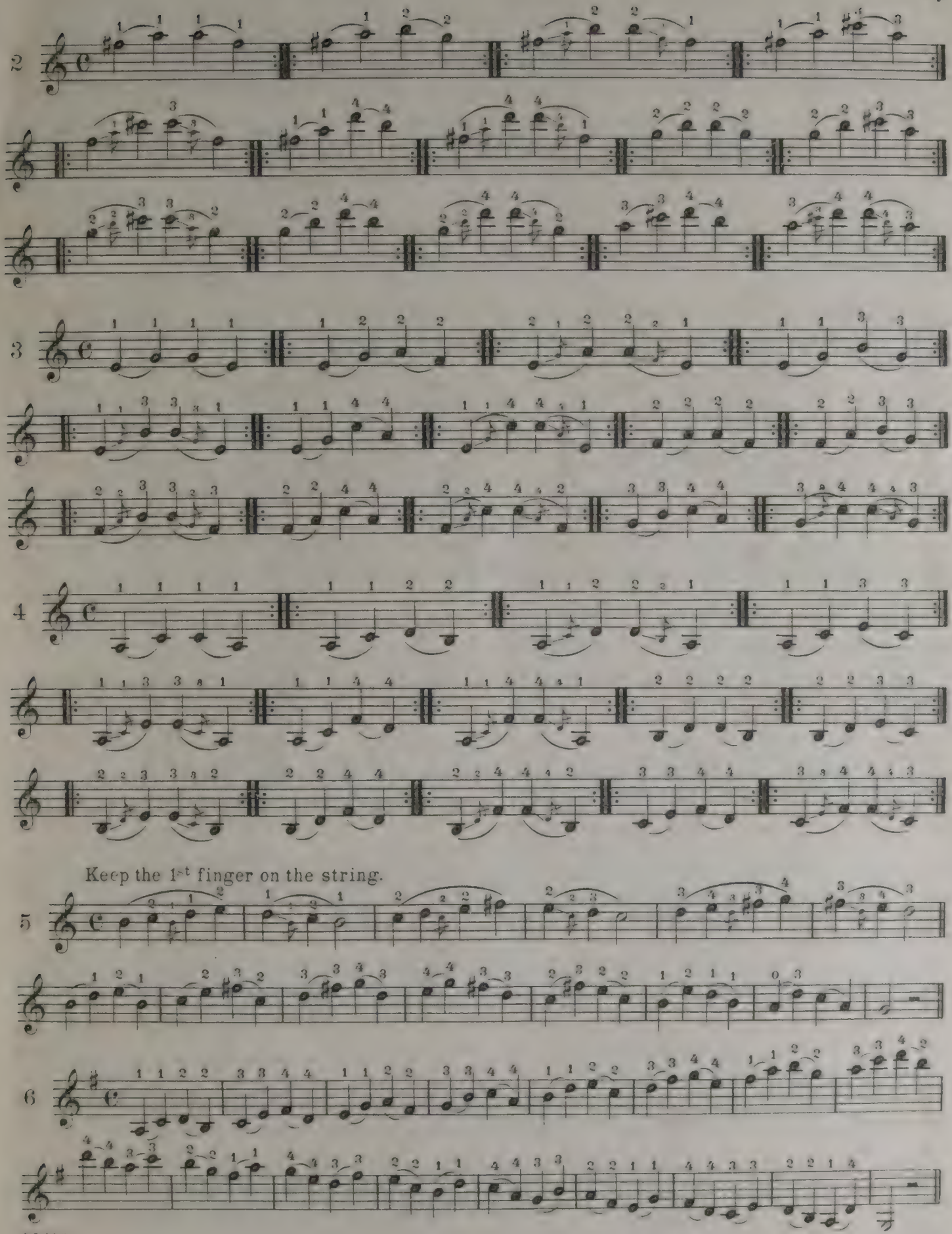
Example

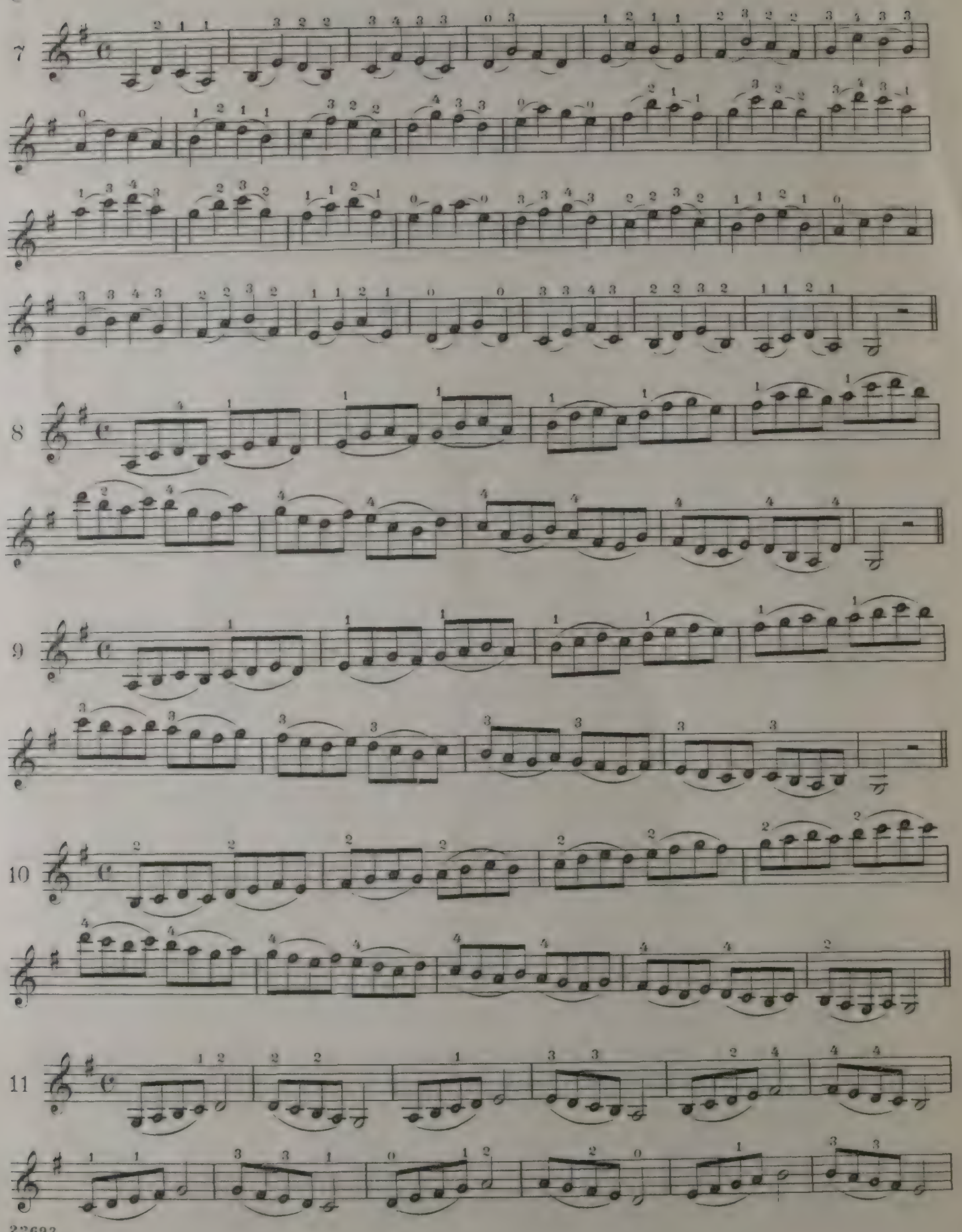
The teacher will perceive that the small note is meant only to indicate the movement of the finger which operates the change of position; analyzing the exercise as below, the pupil will see the utility of this system for obtaining a proper portamento.

N.B. The small note should not be heard.

Play each measure 4 times.




2
3
4
Keep the 1st finger on the string.
5
6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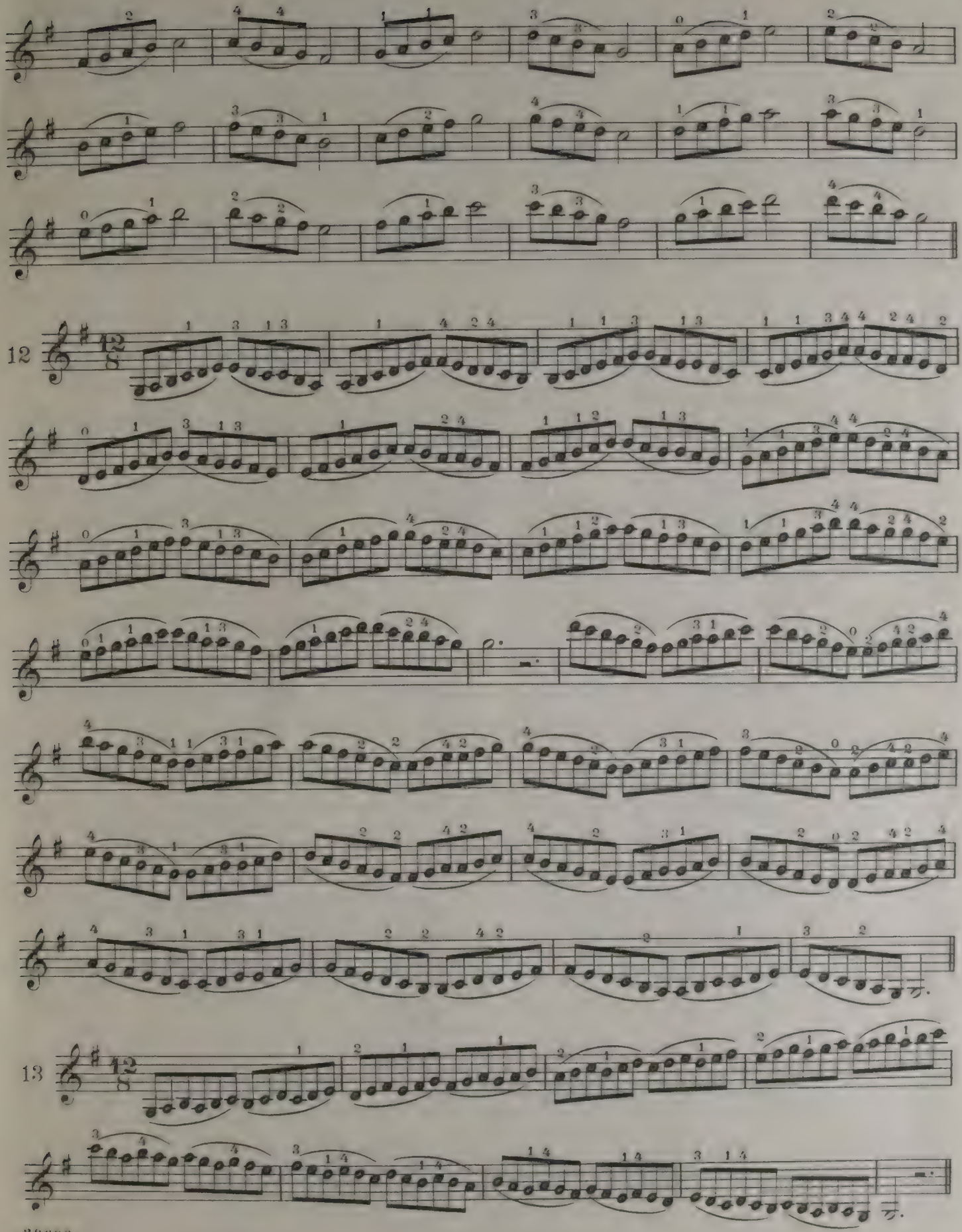
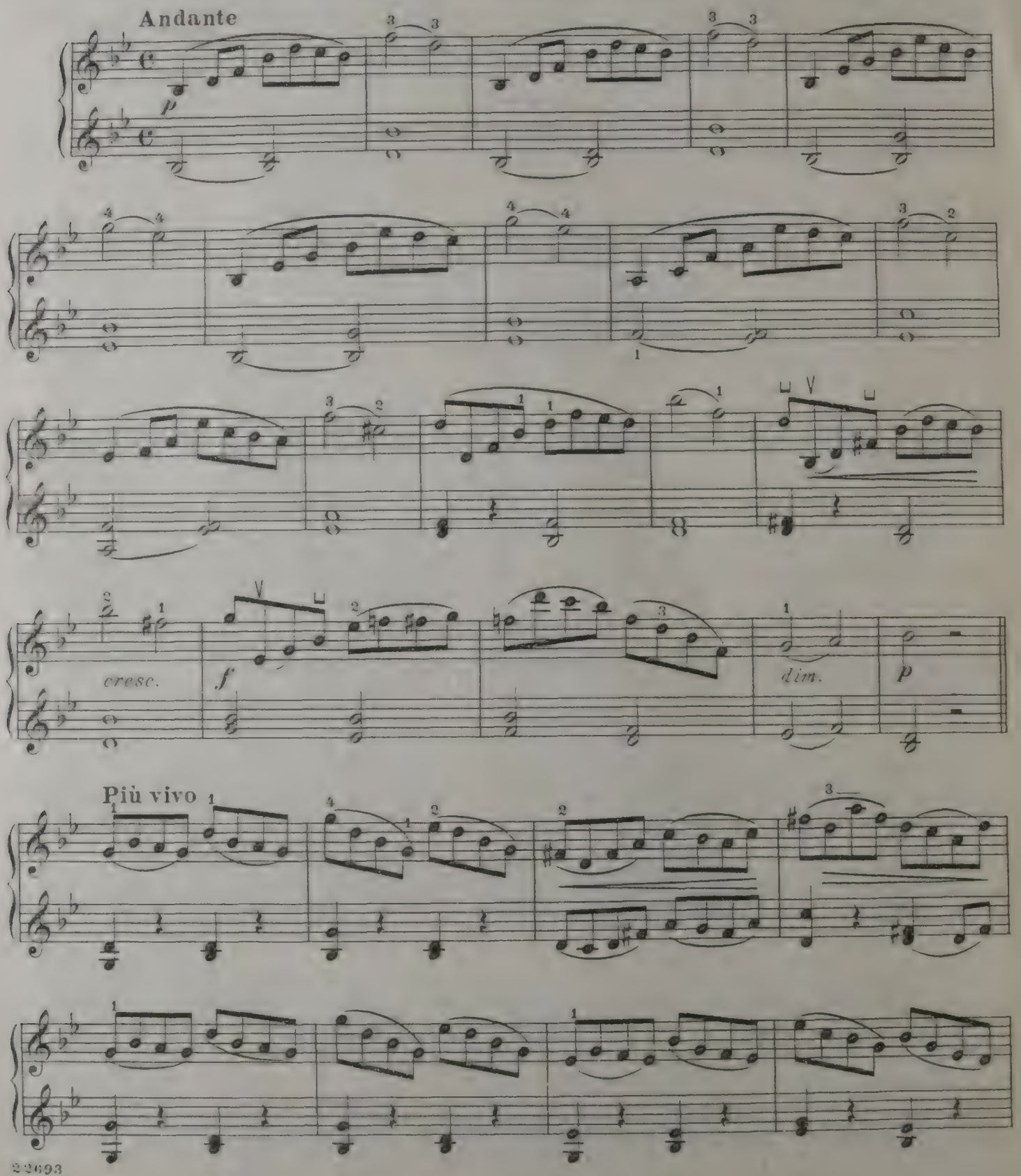
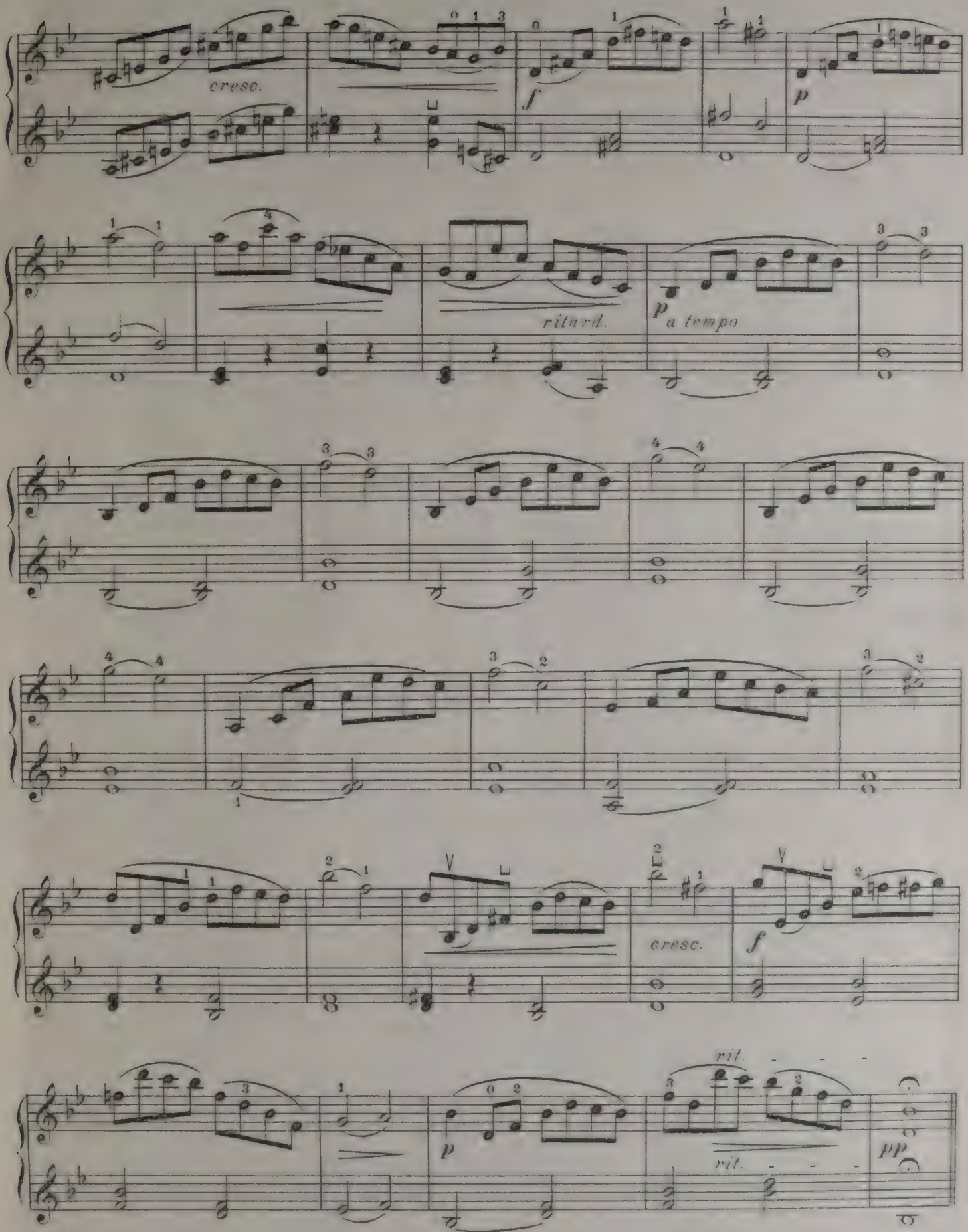
11


12
13

MELODIE
Exercise in Shifting

The shifting finger must move so rapidly that the slide from one note to the other is inaudible.




cresc.
f
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a tempo
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rit.
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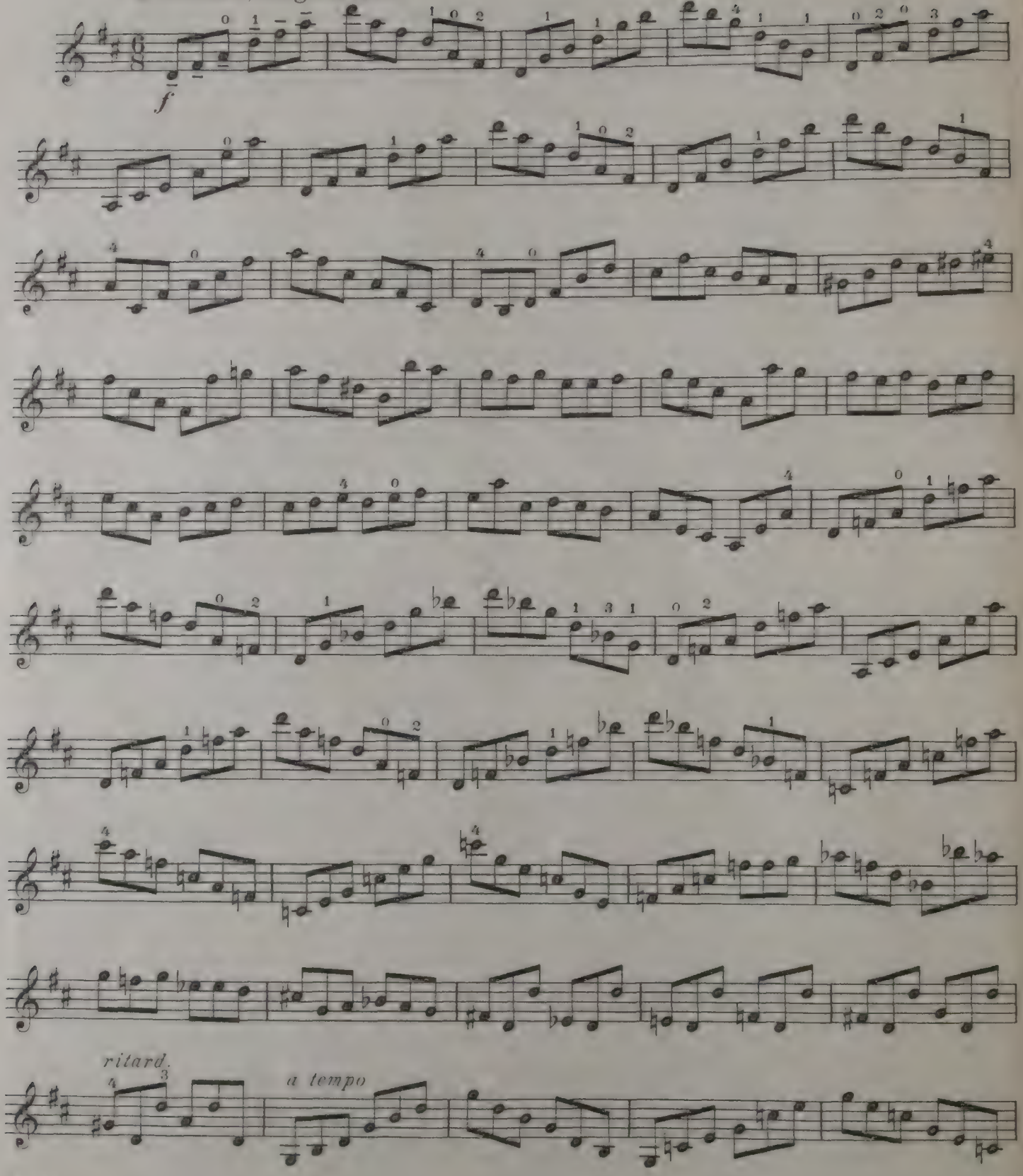
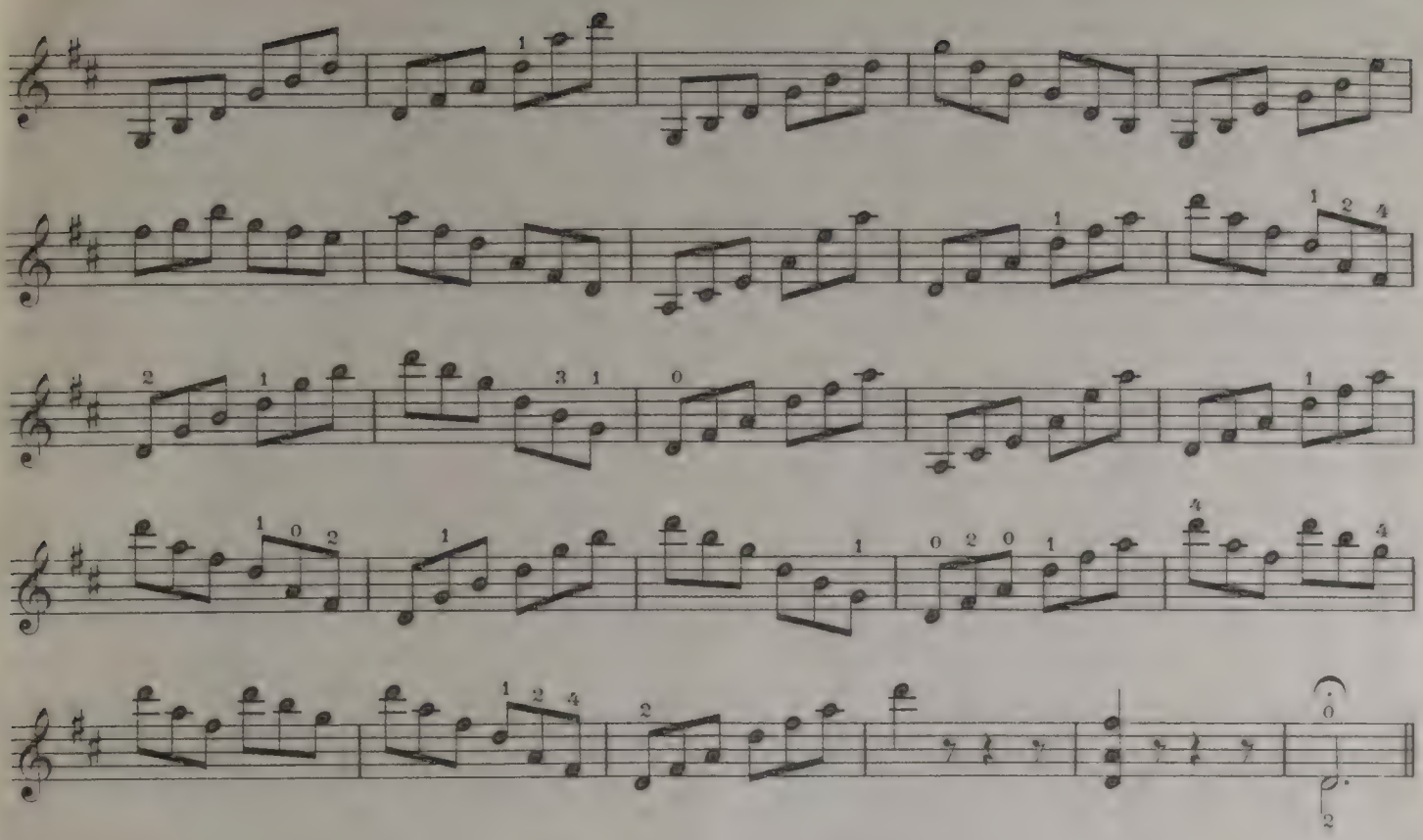
rit.
pp

ÉTUDE

1st and 3d Positions

Moderato, largamente



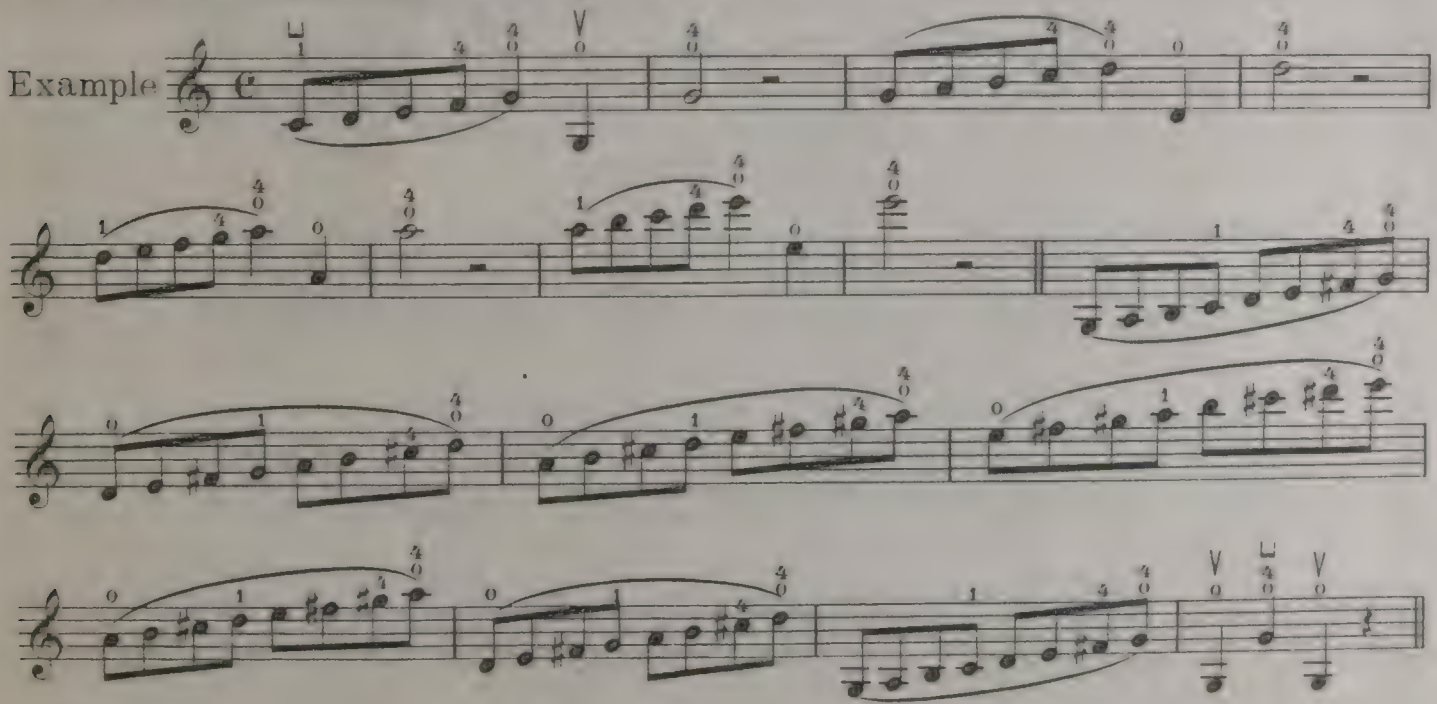


Extension of the 4th Finger in the 3d Position (Harmonics)

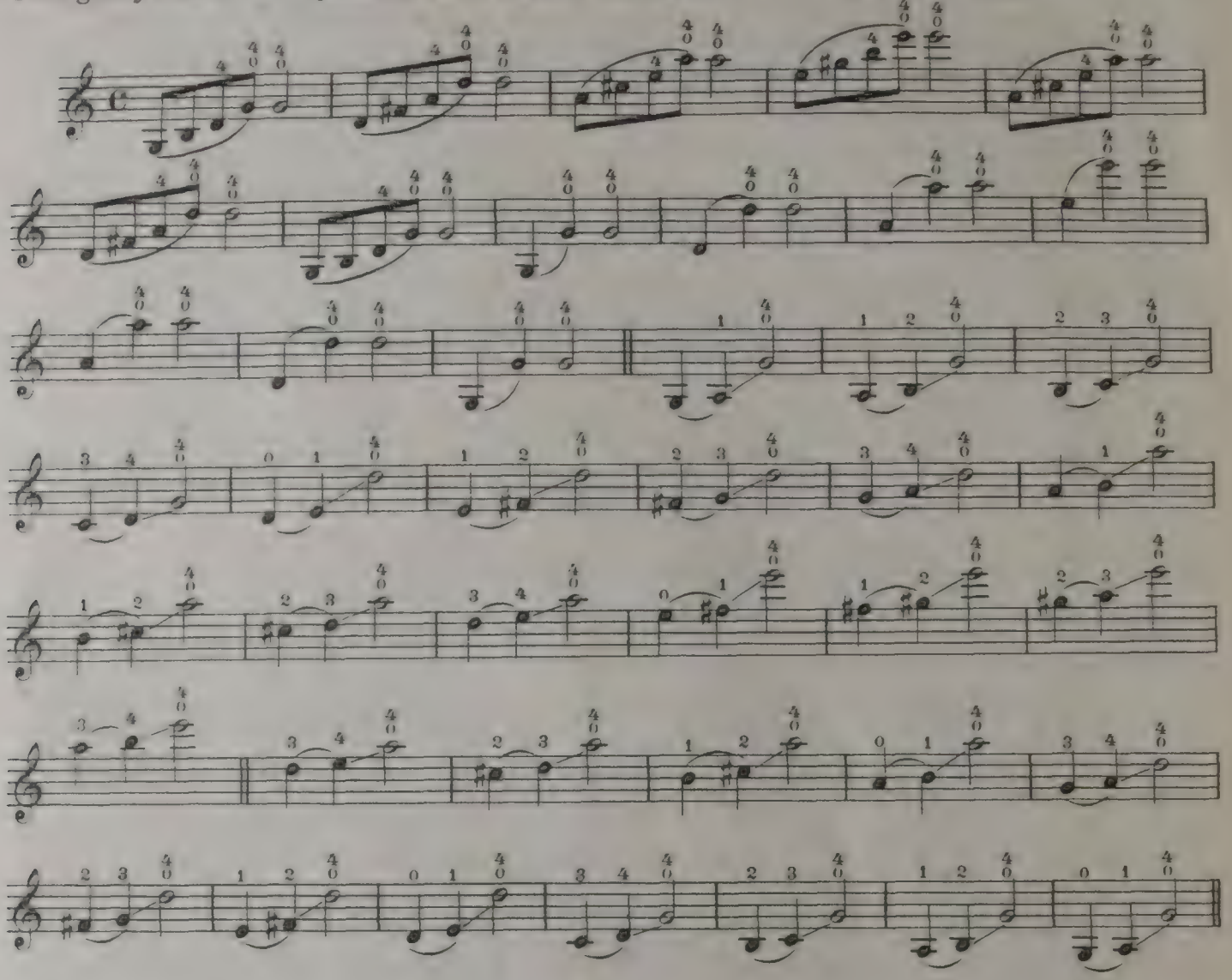
By extending the 4th finger in the 3d position one can get the harmonic tone an octave higher than the open string. It is marked $\frac{4}{0}$, which indicates that the finger must only lightly touch the string, without pressing it.

N. B. To let the harmonic sound, the other fingers must not touch the string.

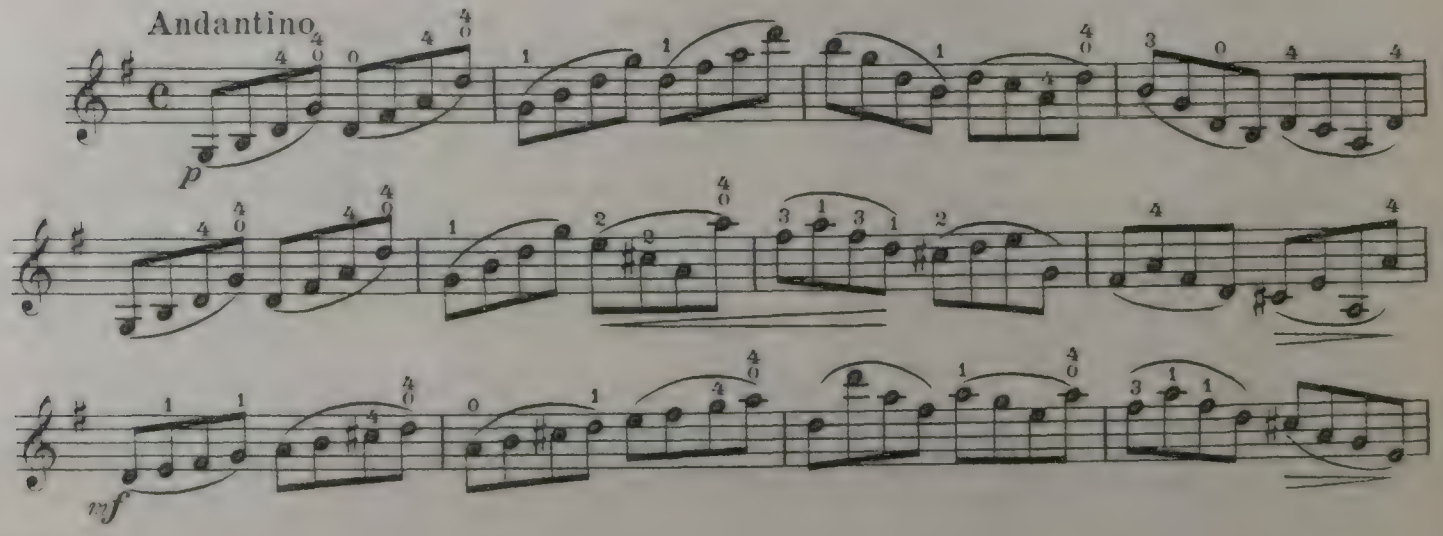
Example

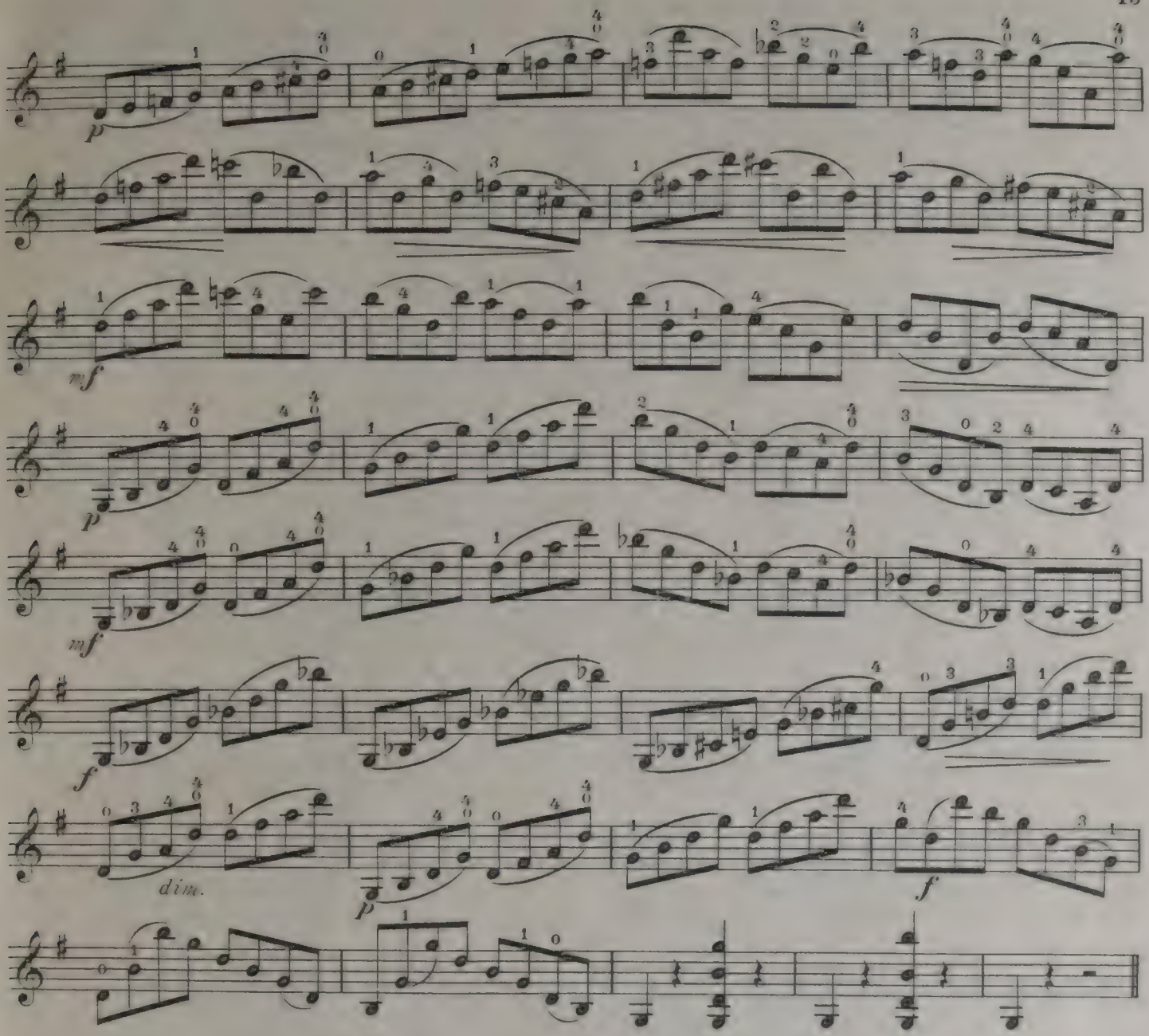


The harmonic may also be reached by starting with the 4th finger from the 1st position. Let the hand slide gently from 1st to 3d position, while slightly raising and extending the 4th finger.



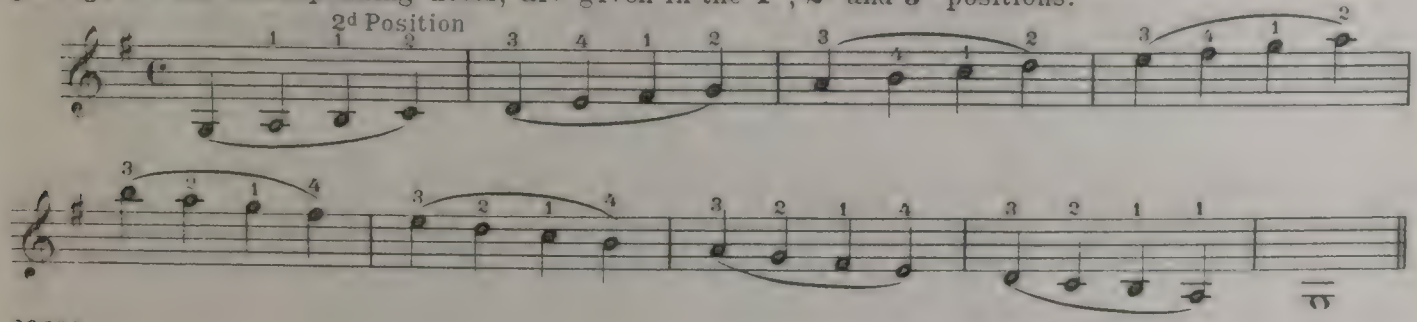
ÉTUDE

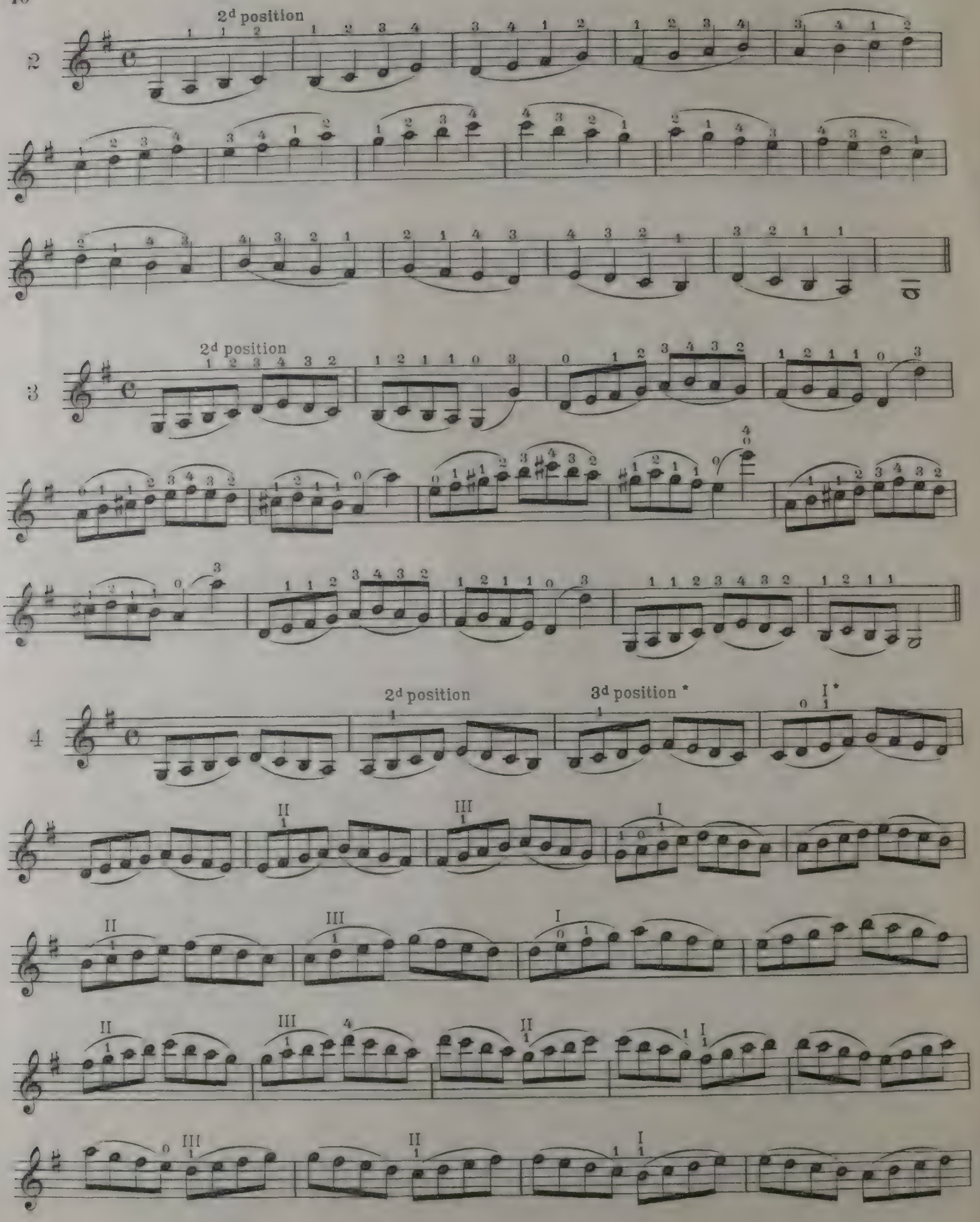




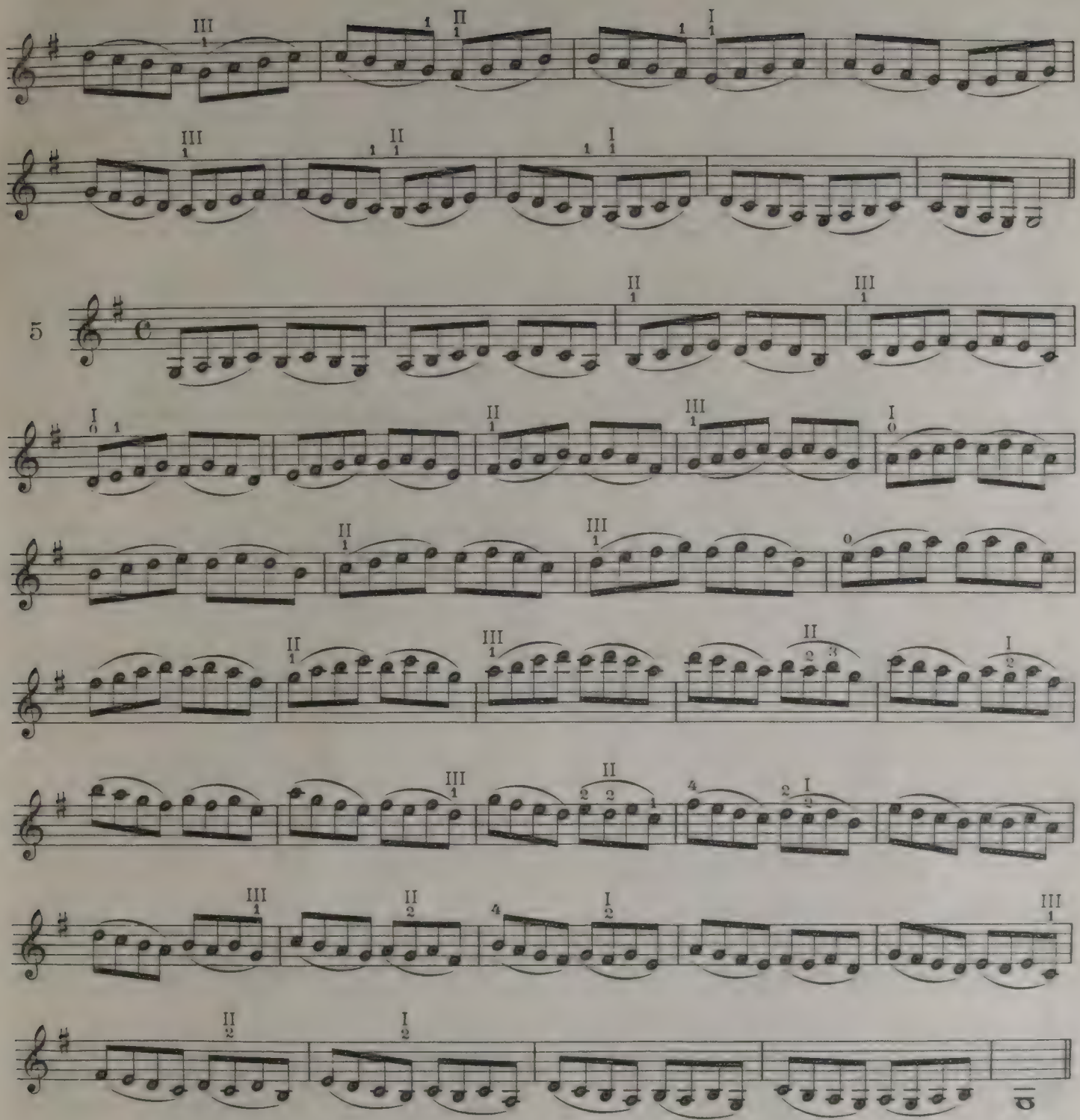
On the 2d Position, lying between the 1st and 3d

The preceding exercises in passing from the 1st to the 3d position, having given the pupil sufficient practice in shifting, it is well now to introduce the 2d position by progressive exercises. This manner of proceeding will have the advantage of showing the pupil in what cases that position is used; moreover, it will make it easier to reach, as similar or corresponding passages, with the same fingerings for the corresponding notes, are given in the 1st, 2d and 3d positions.





* For the sake of brevity, the position will hereafter be indicated by a simple Roman numeral (I, II, III, etc.)

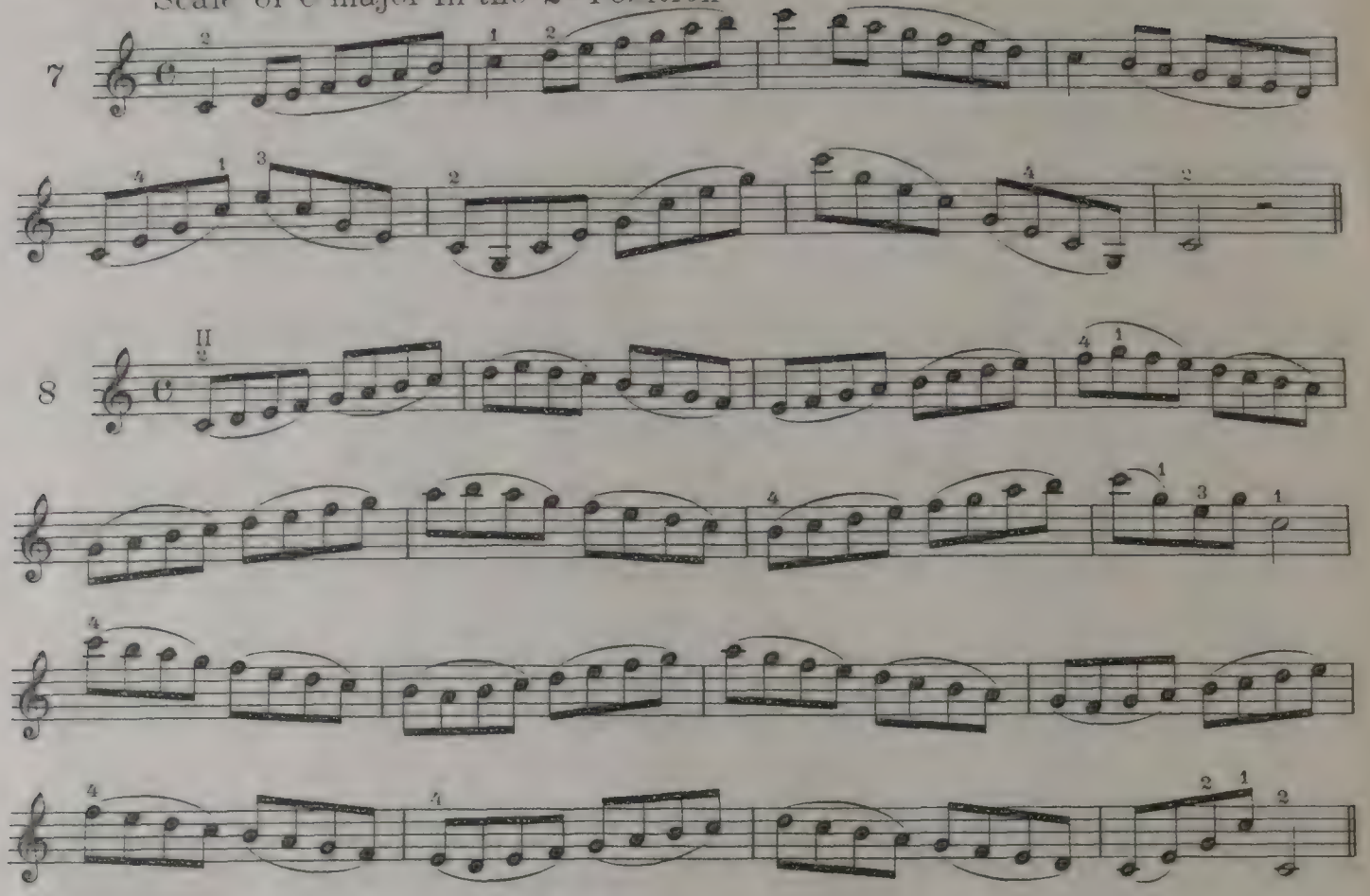


5

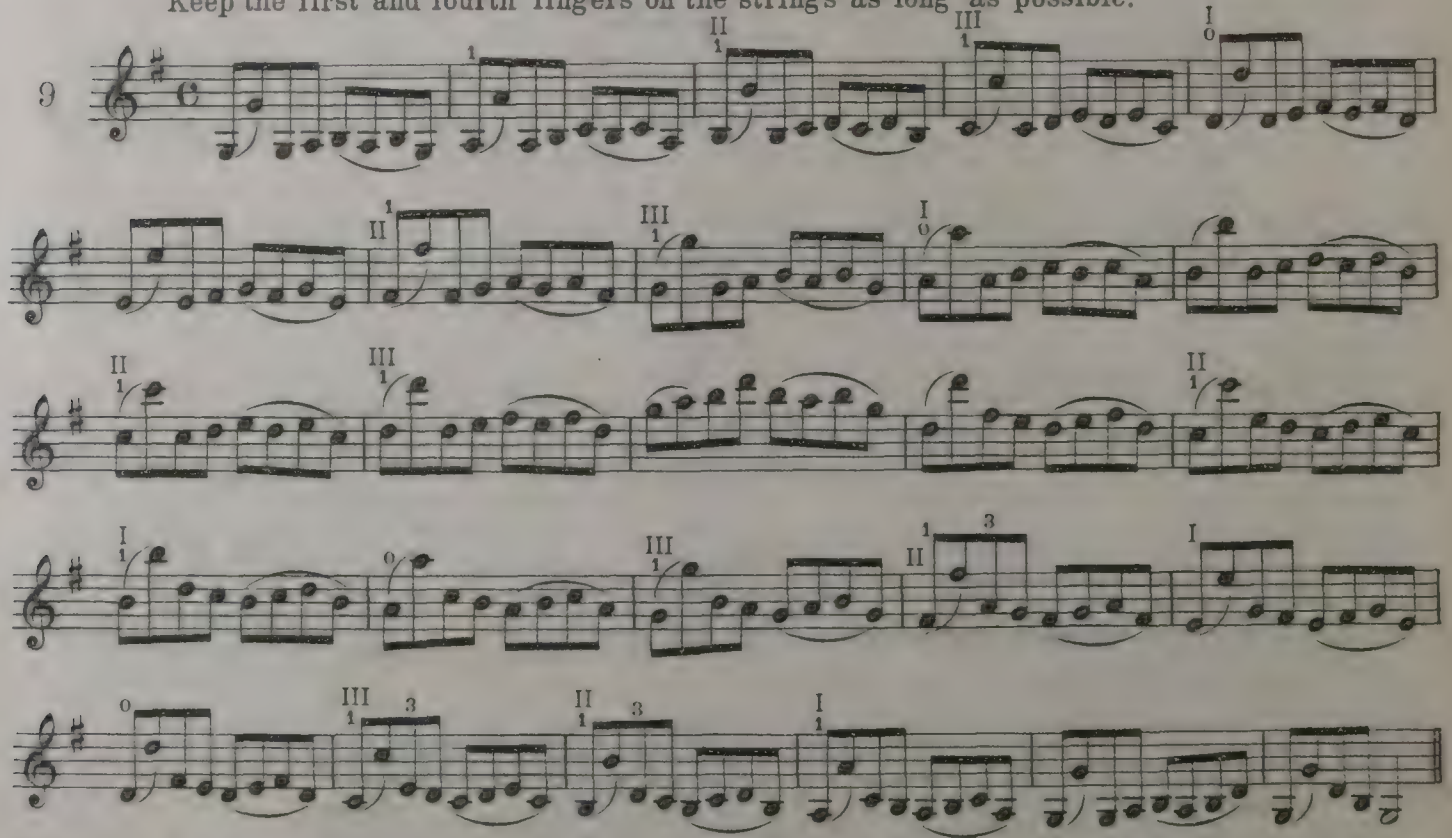
Scale of G major in the 2d Position

6

Scale of C major in the 2d Position

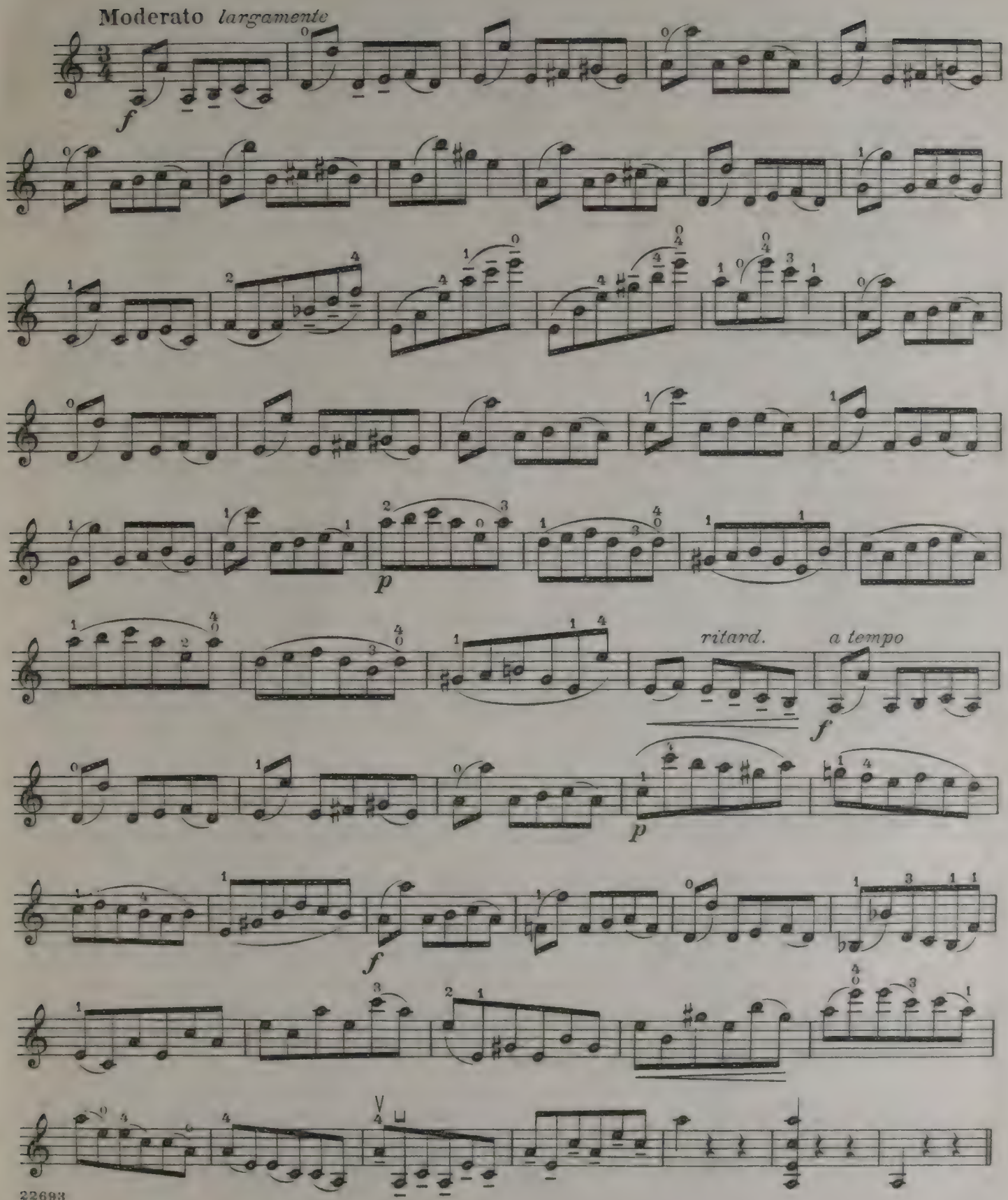


Keep the first and fourth fingers on the strings as long as possible.



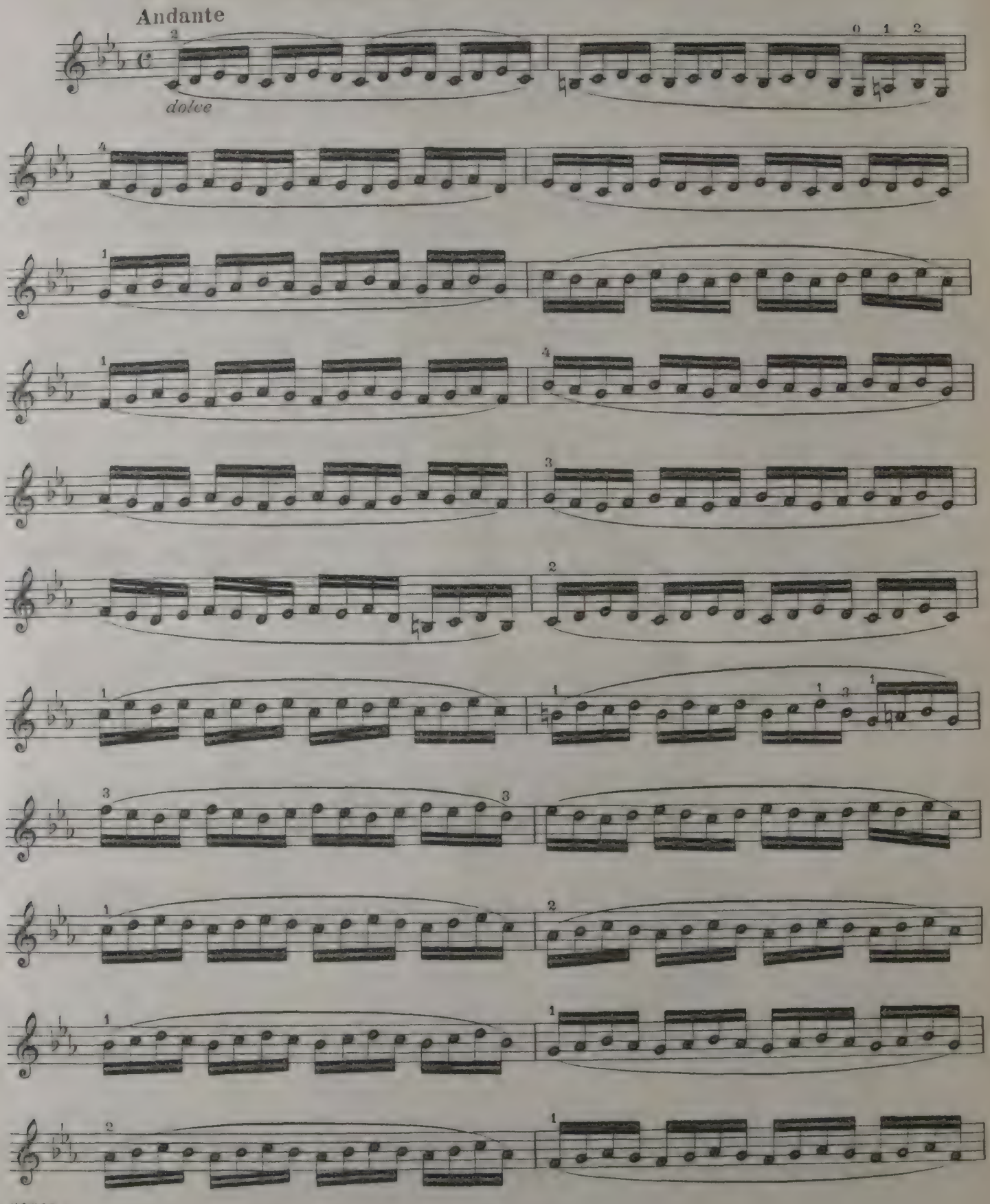
ETUDE

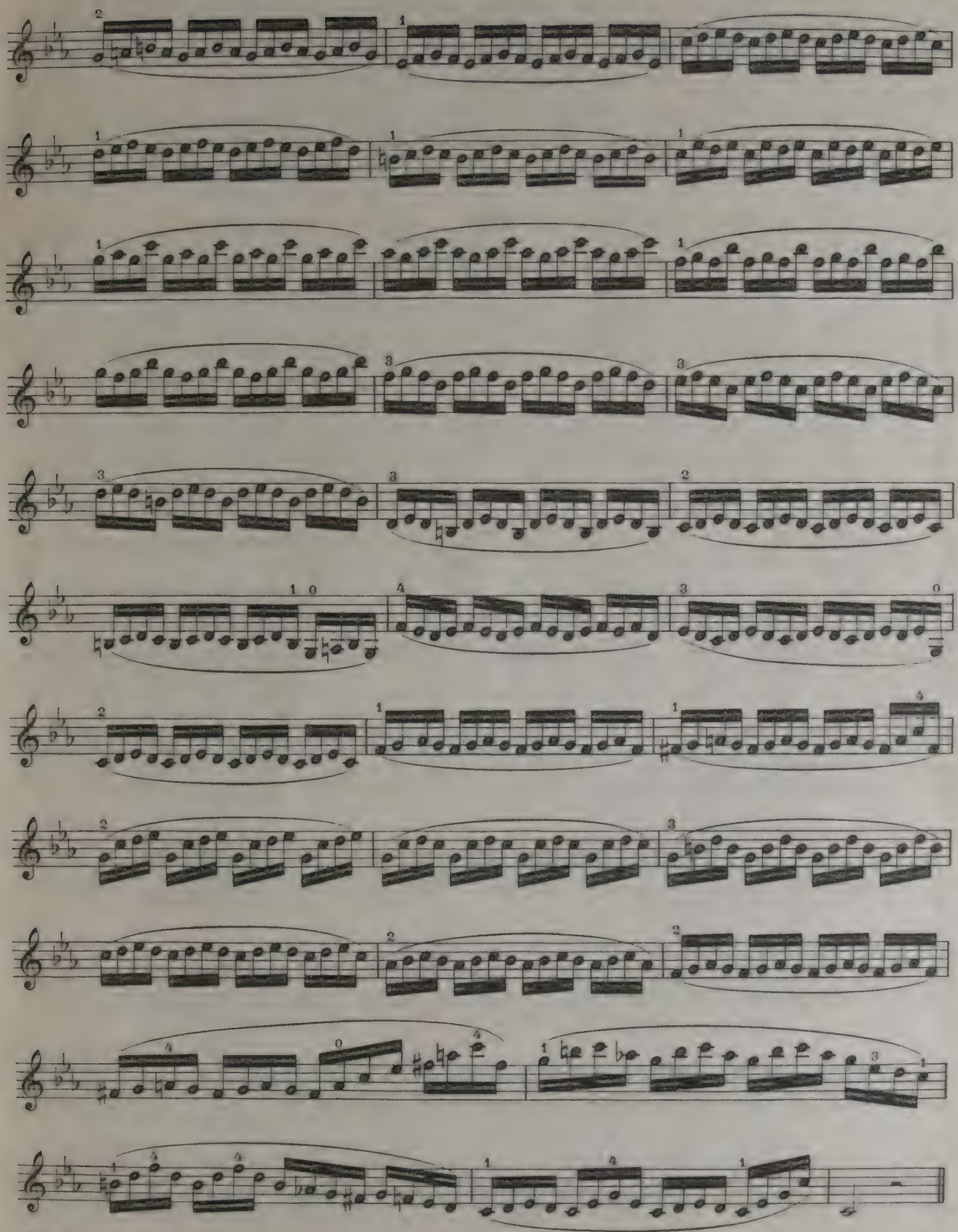
1st, 2d and 3d Positions



ÉTUDE

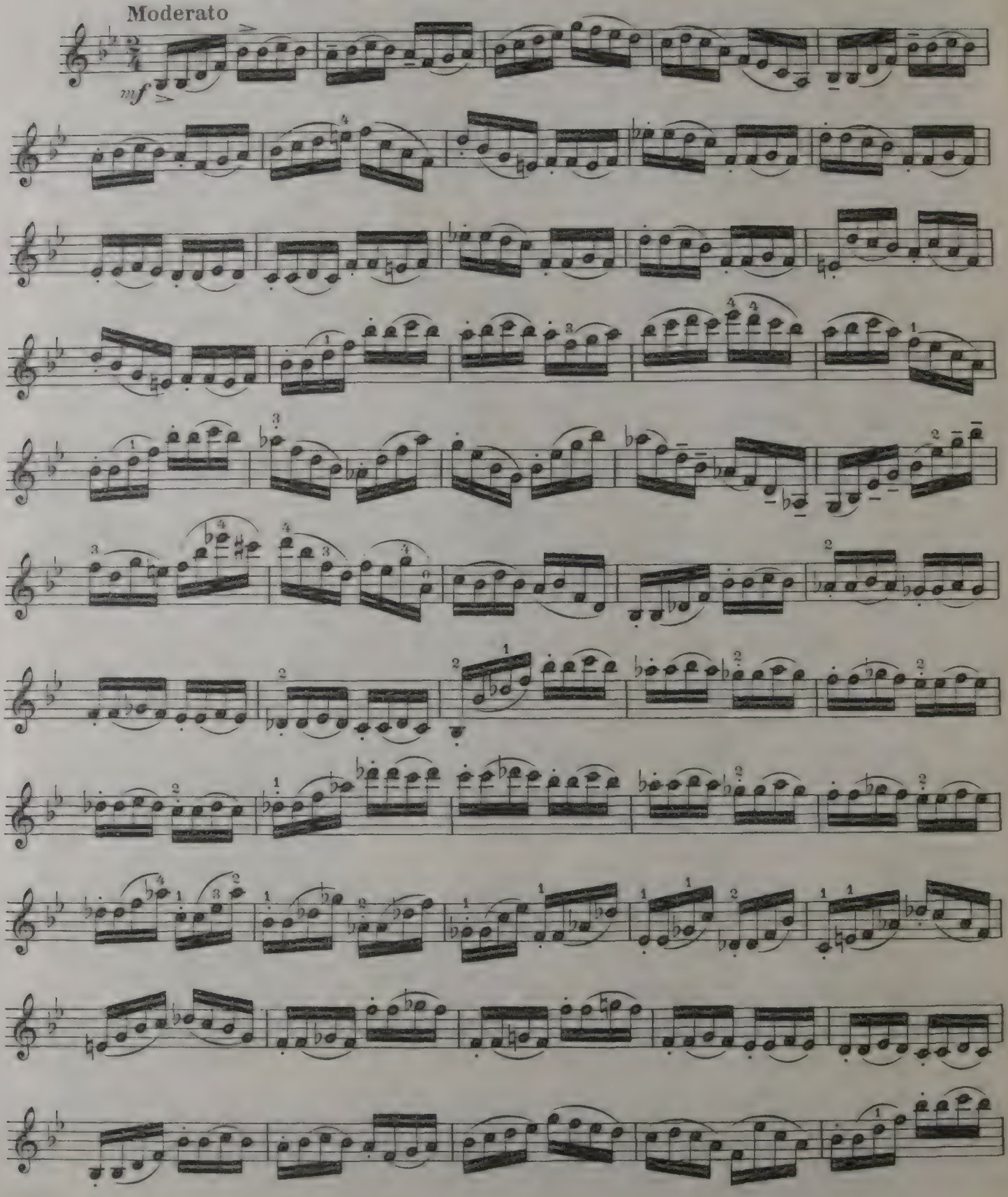
(1) Two bows to each measure, very slowly.

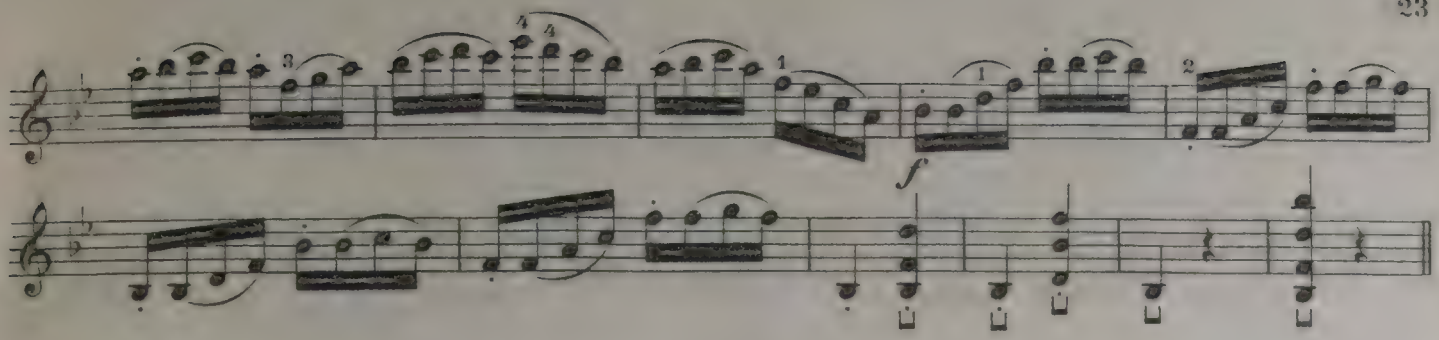




ÉTUDE

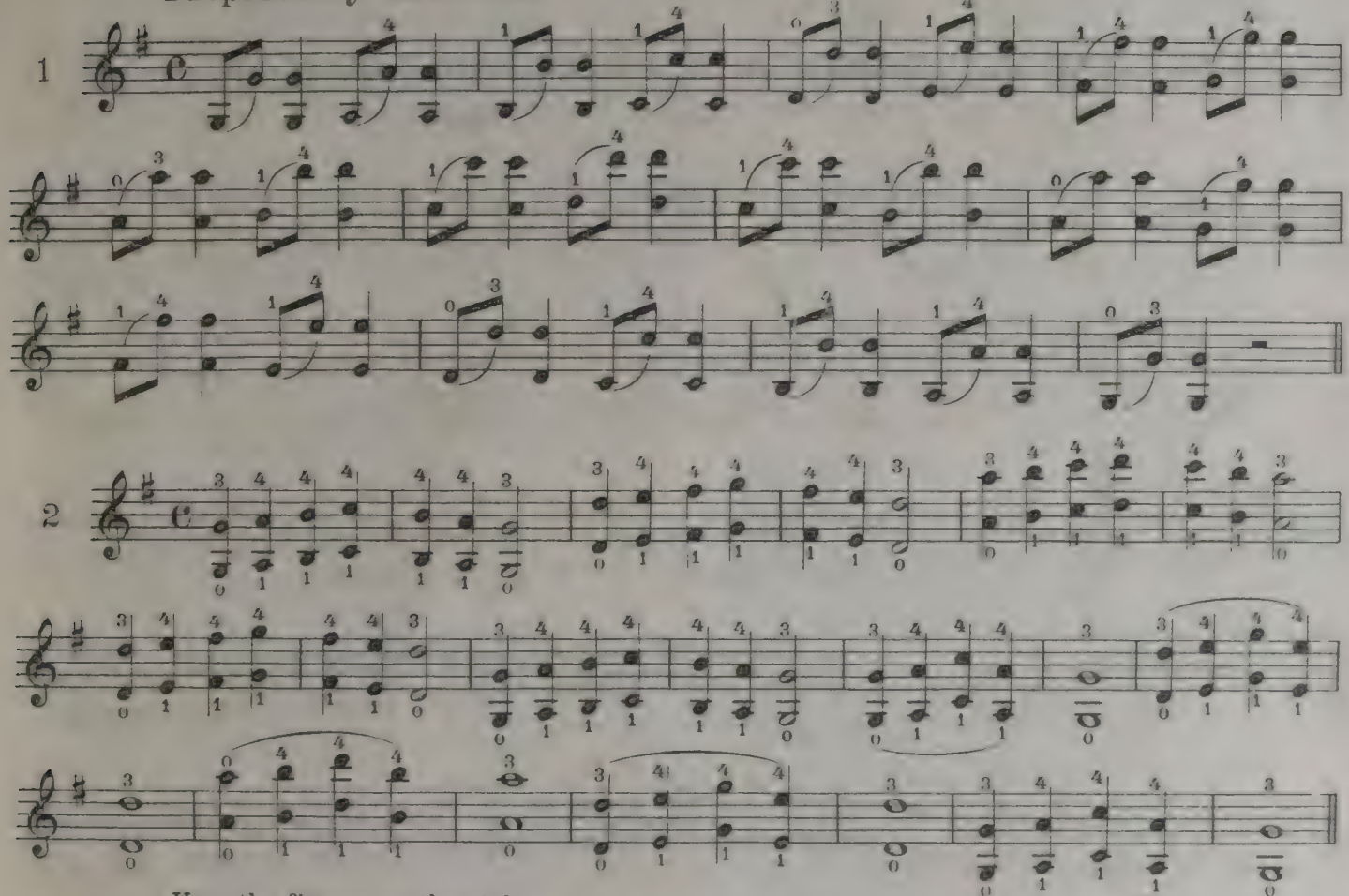
To be practised at first with broad detached strokes, from middle to point.



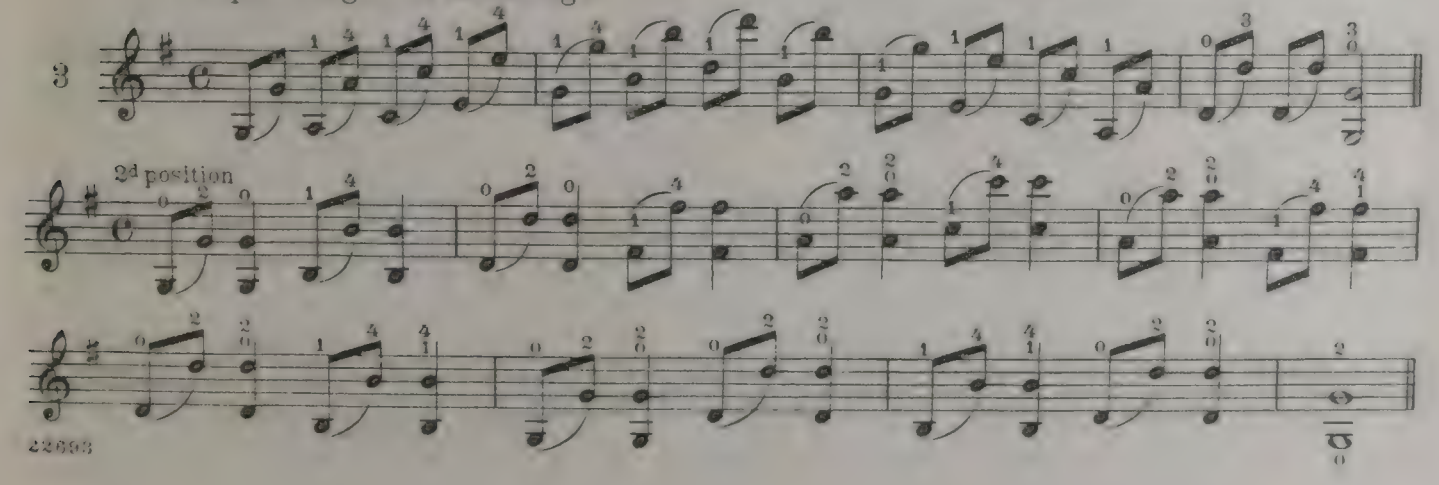


The Octave

Preparatory Exercises

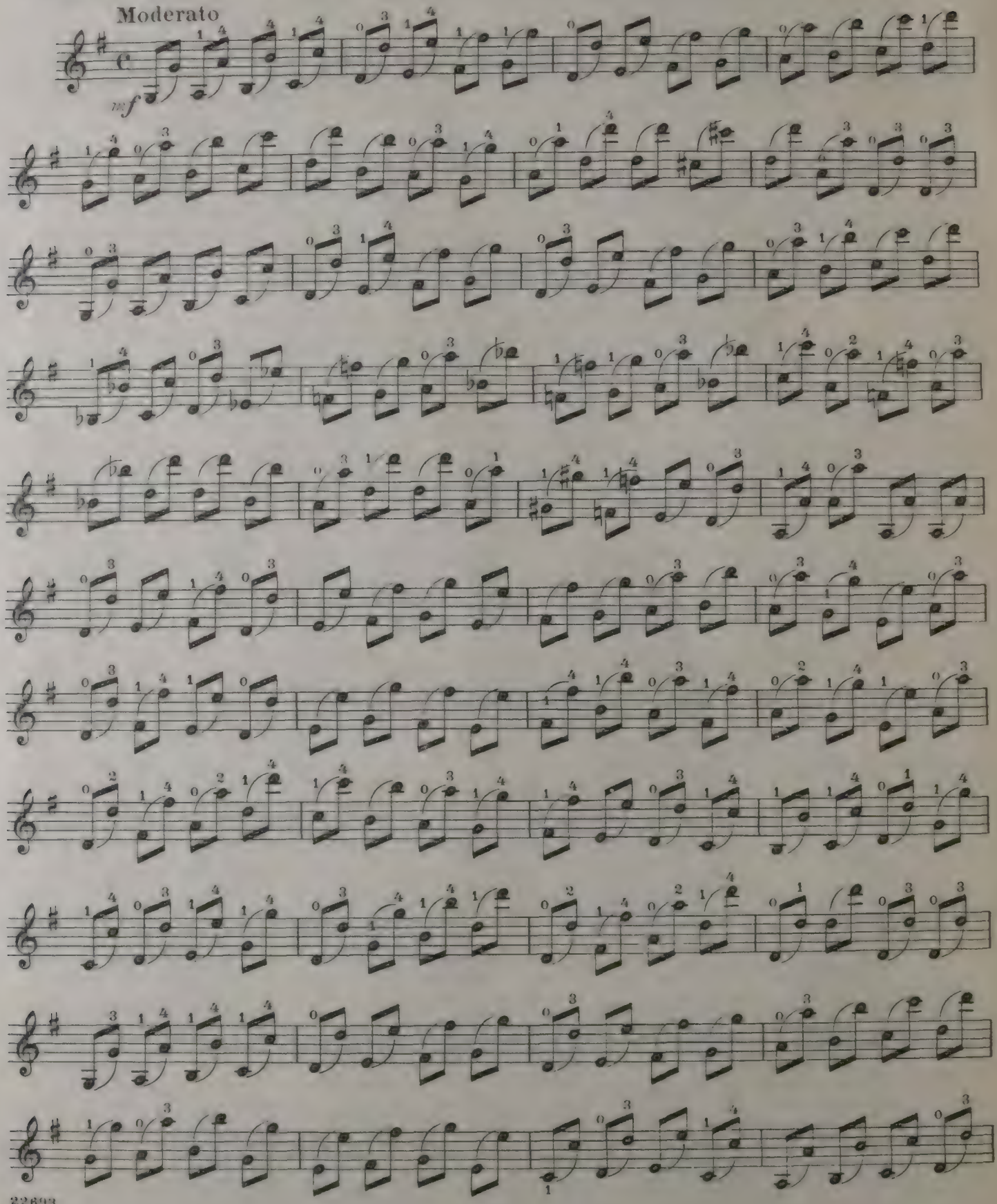


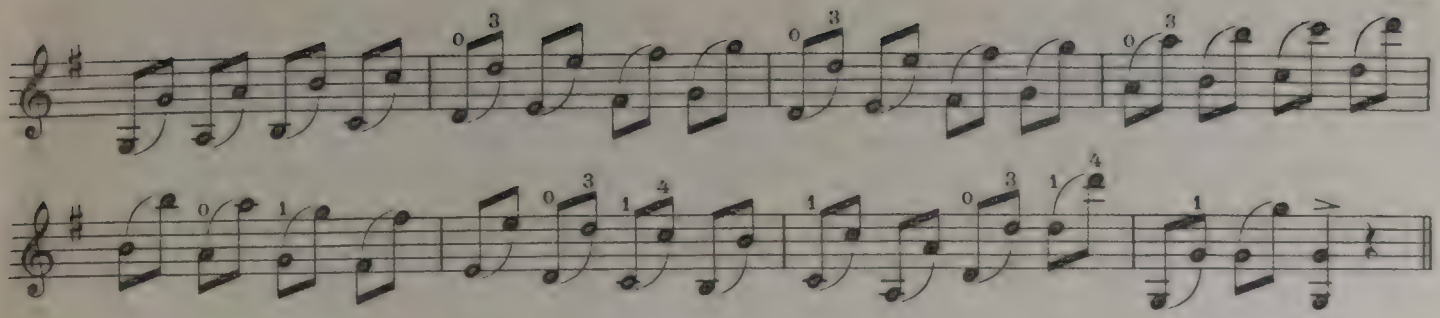
Keep the fingers on the strings.



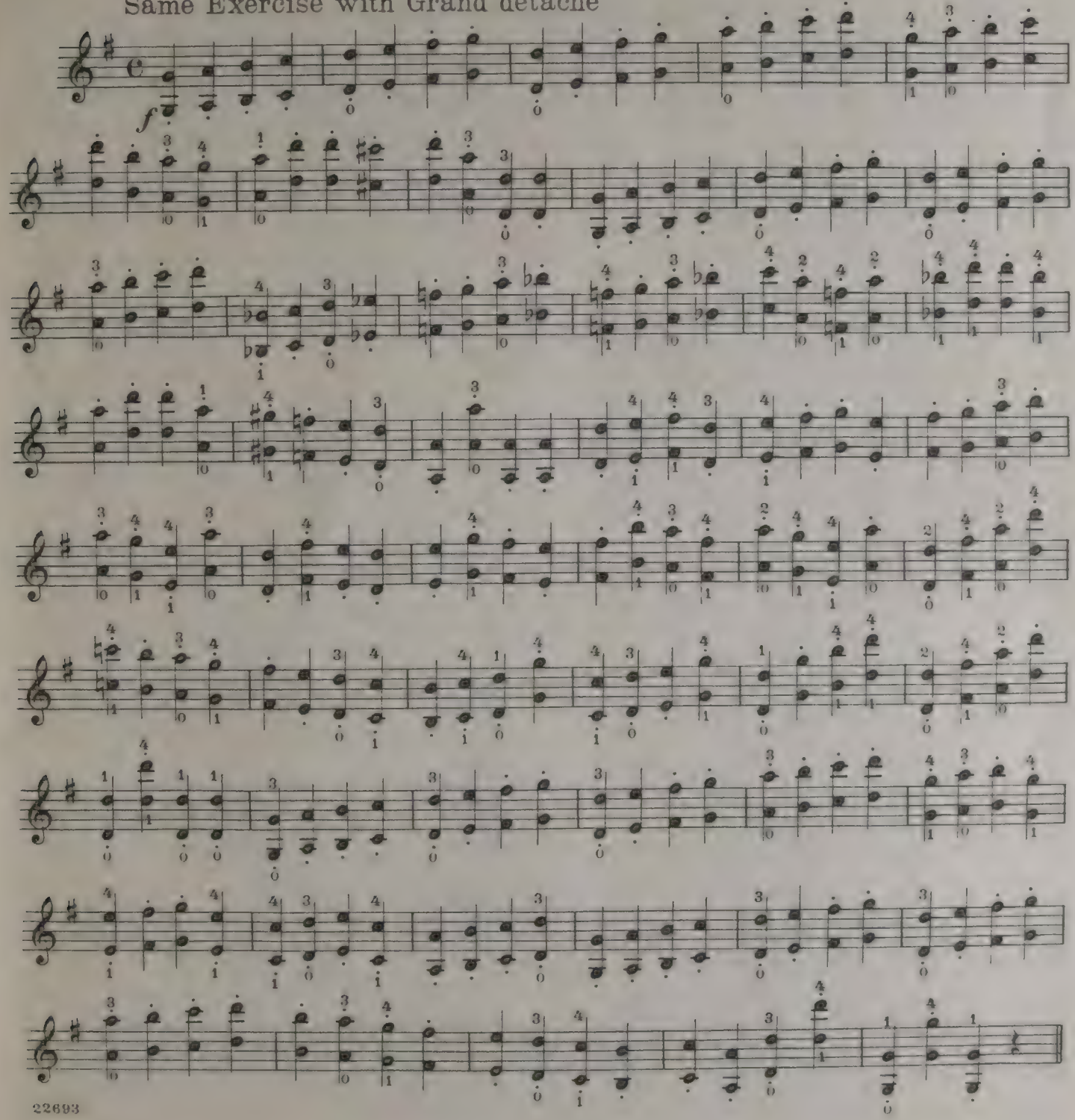
ÉTUDE

N. B. Keep the 1st and 4th fingers down; lift them only to change fingerings or strings.





Same Exercise with Grand détaché



DOUBLE-STOPPING

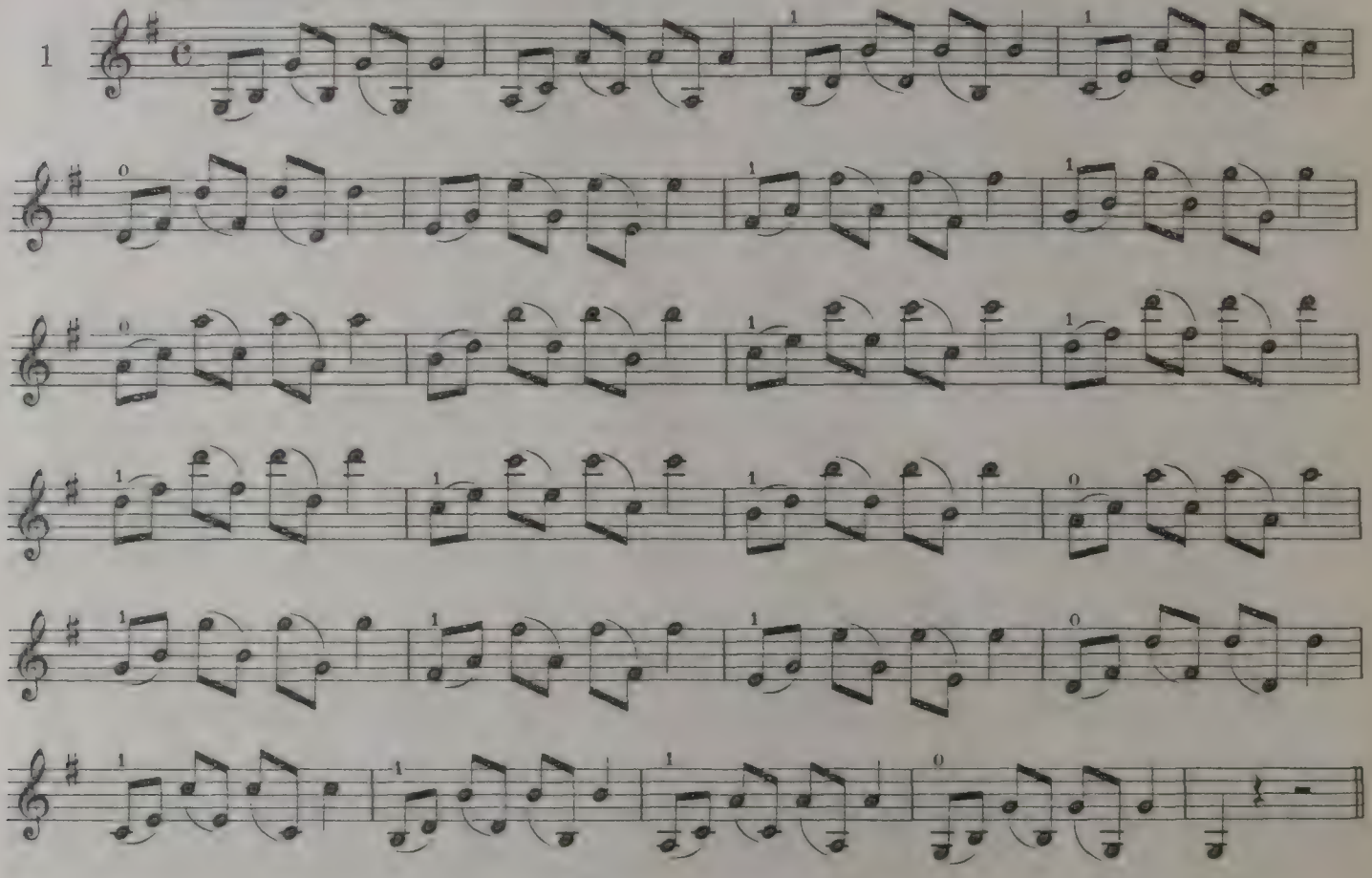
The pupil finds difficulty in distinguishing between major and minor intervals. Besides the fact that his ear is not trained to recognize two tones at once, he has no exact idea how near together or far apart are the tones forming these two intervals. In order to render the work clearer and easier we shall begin with broken intervals.

The Sixth, starting from the Octave

Without lifting the finger to pass from one octave to another.

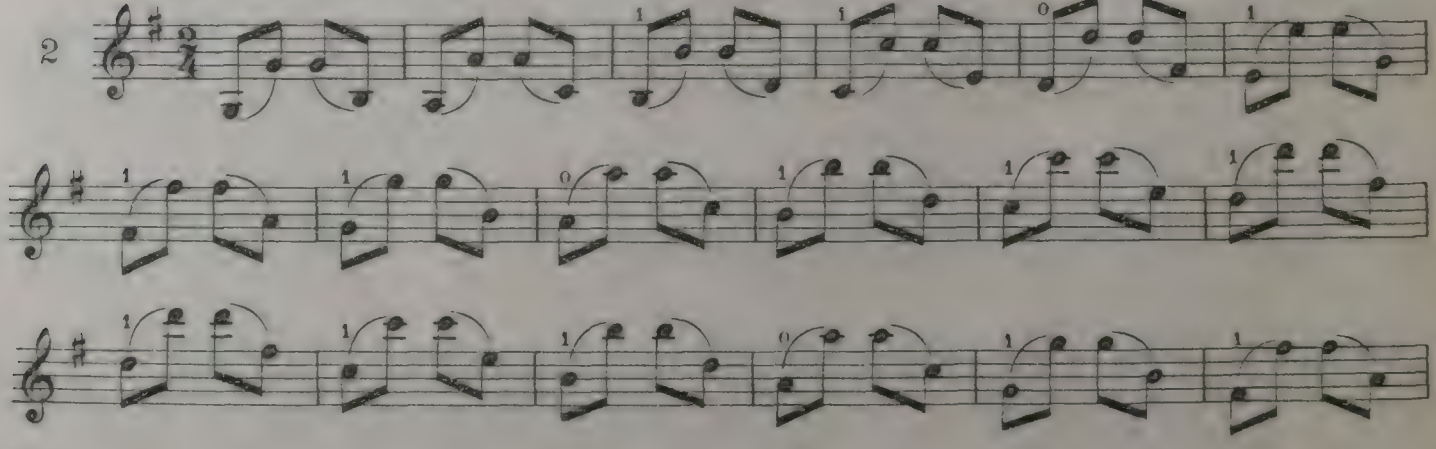
Movement of the wrist.

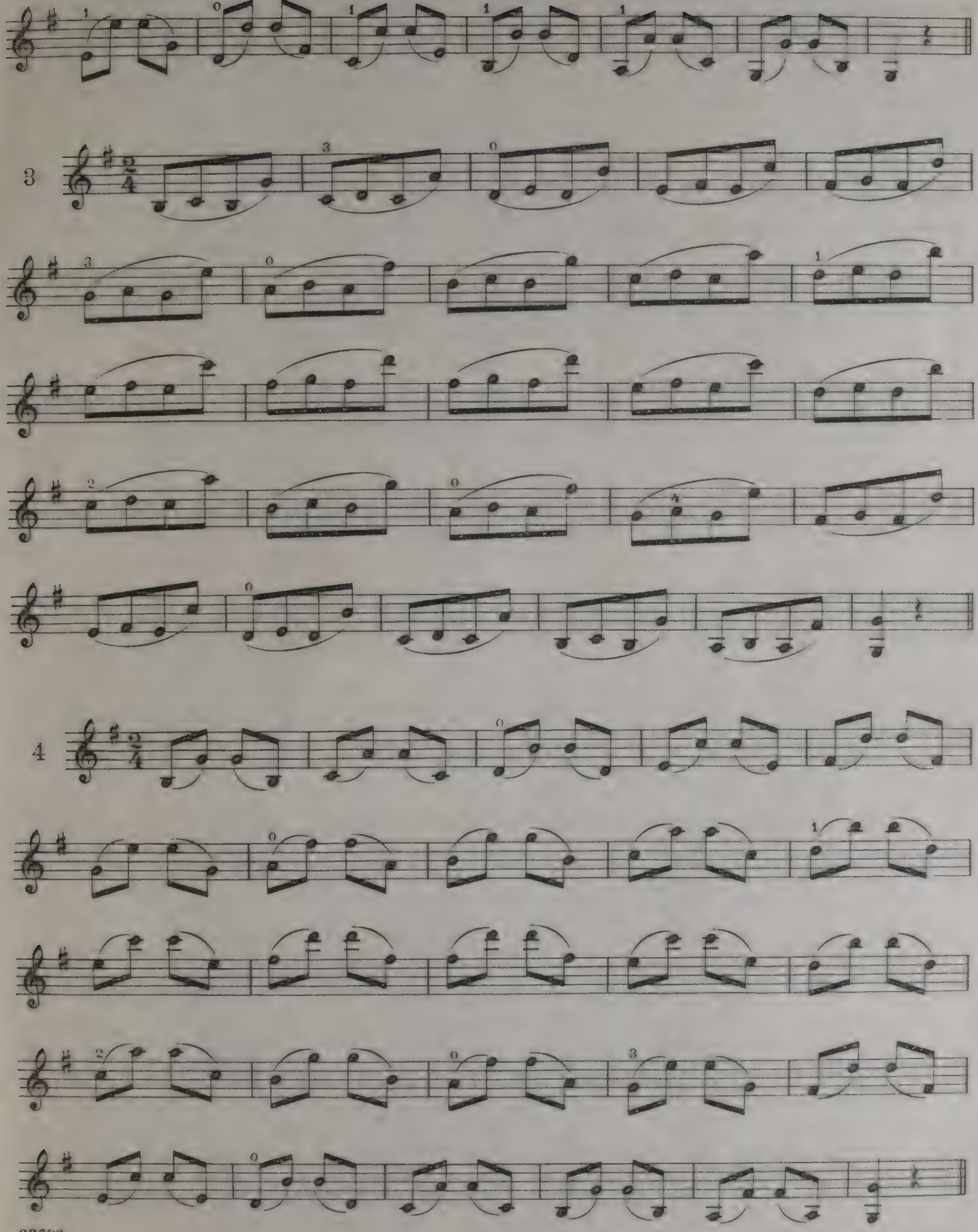
1

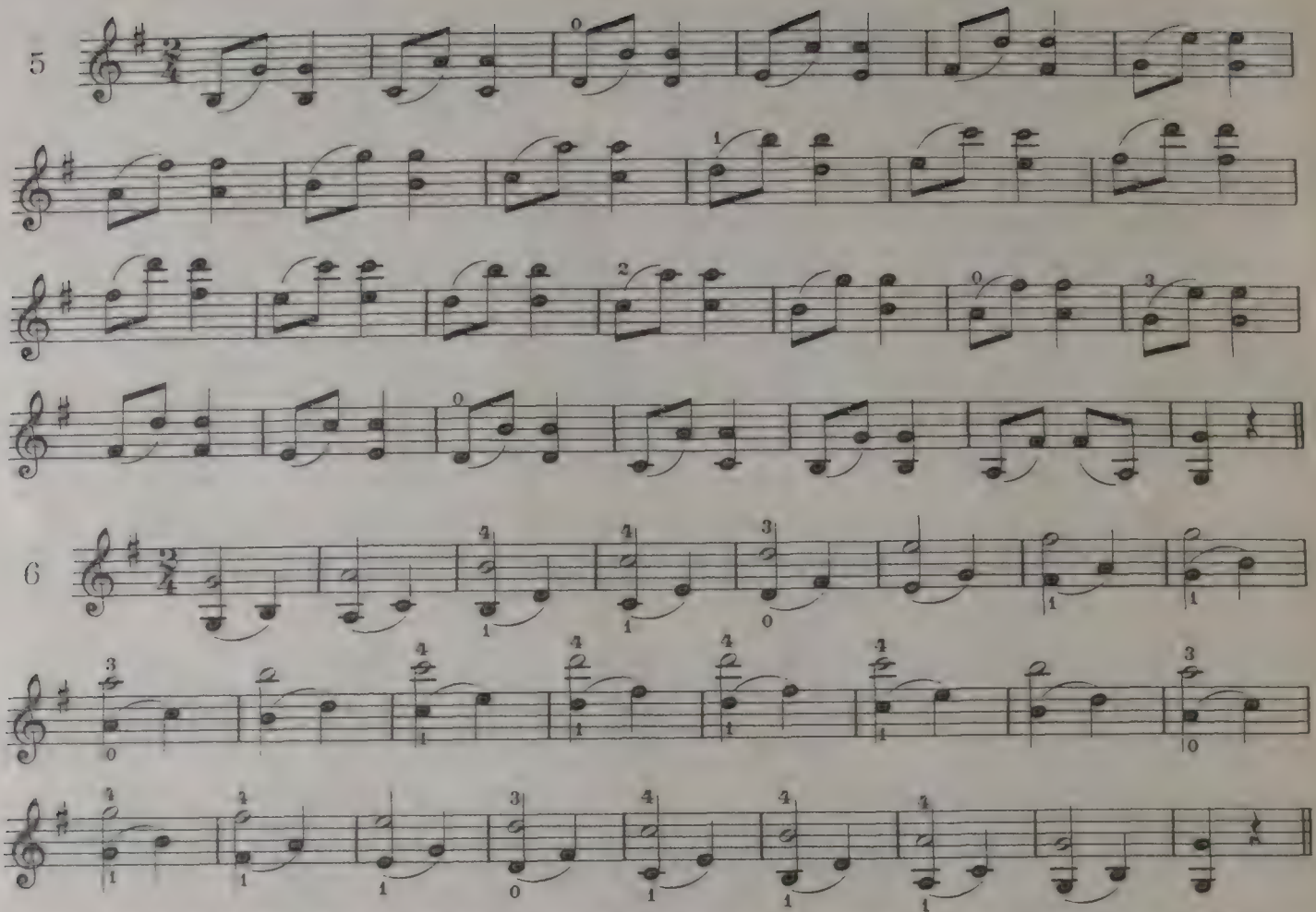


Keep the 1st and 4th fingers on the string.

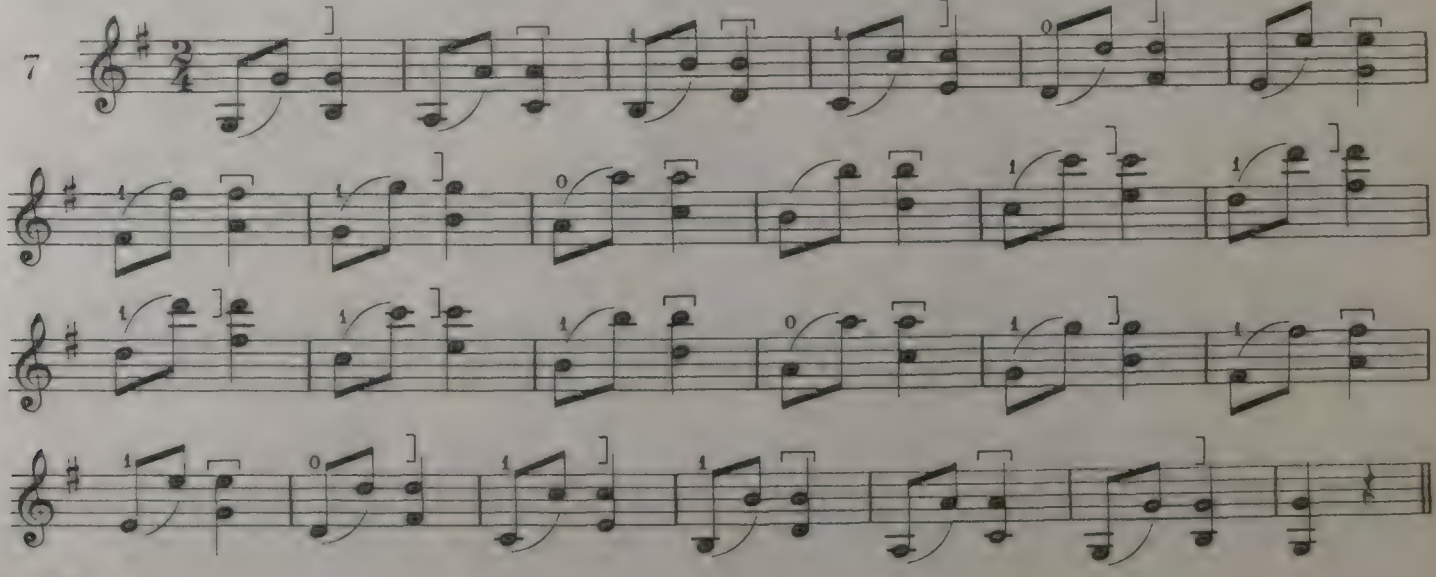
2



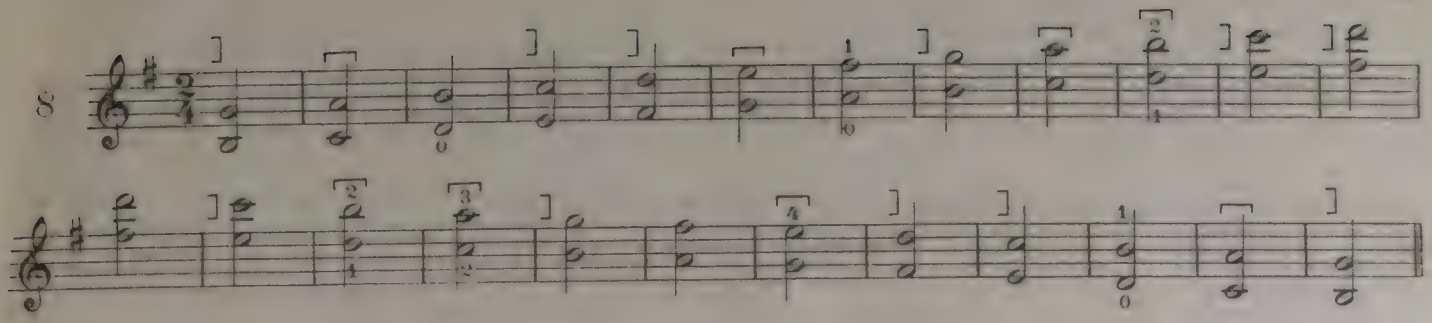




In playing sixths, the interval of separation between the fingers is either one or two half-steps, according to the key; in thirds the interval of separation (not of pitch) of the fingers is either three or four half-steps. In order that the pupil may not be in doubt when he has to play two notes at one time, we shall employ the following graphic signs: ⌐¬ indicates, in sixths, that the fingers are two half-steps apart; in thirds, that they are four half-steps apart;] indicates, in sixths, that the fingers are one half-step apart; in thirds, that they are three half-steps apart. To sum up, in either sixths or thirds, ⌐¬ indicates the larger interval of separation between the fingers.



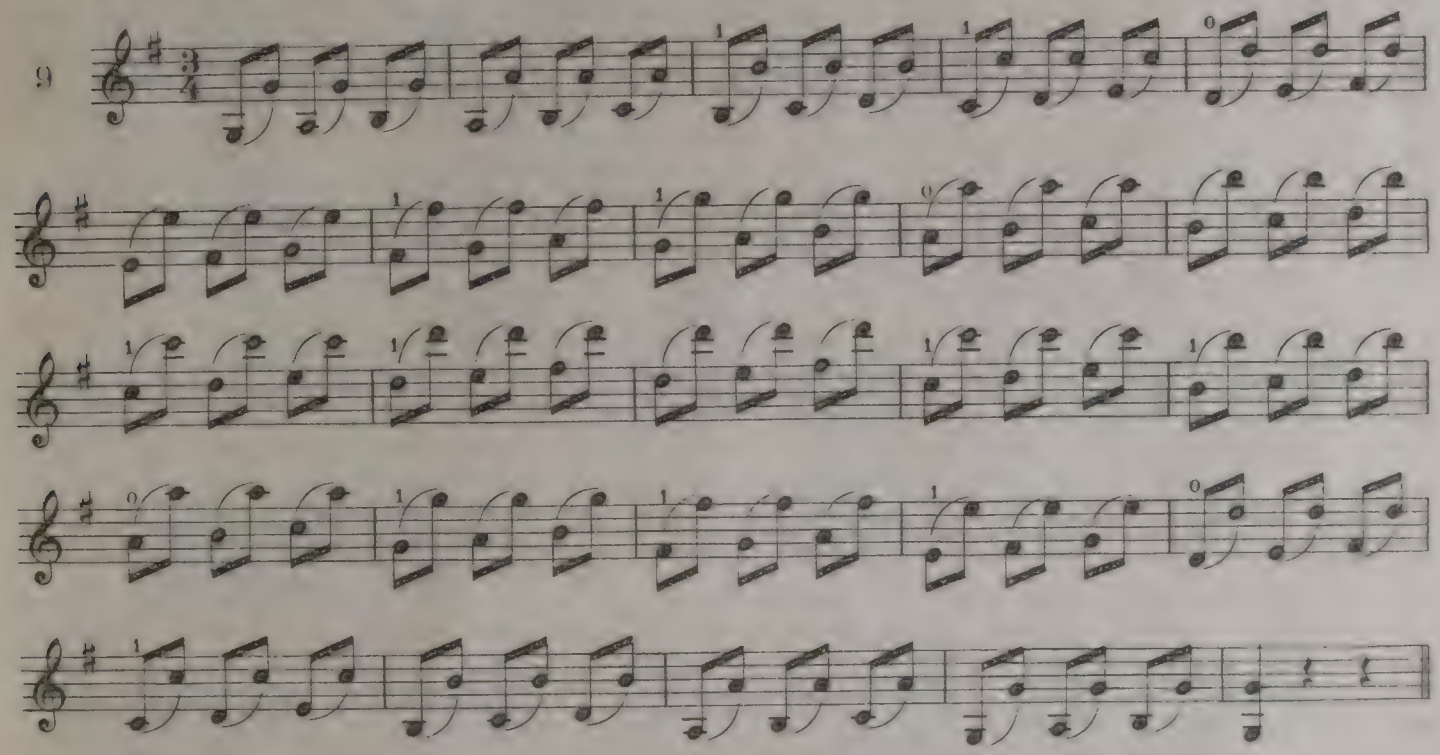
8



Octaves, Sevenths, Sixths

Keep down the fingers which take the octave.

9



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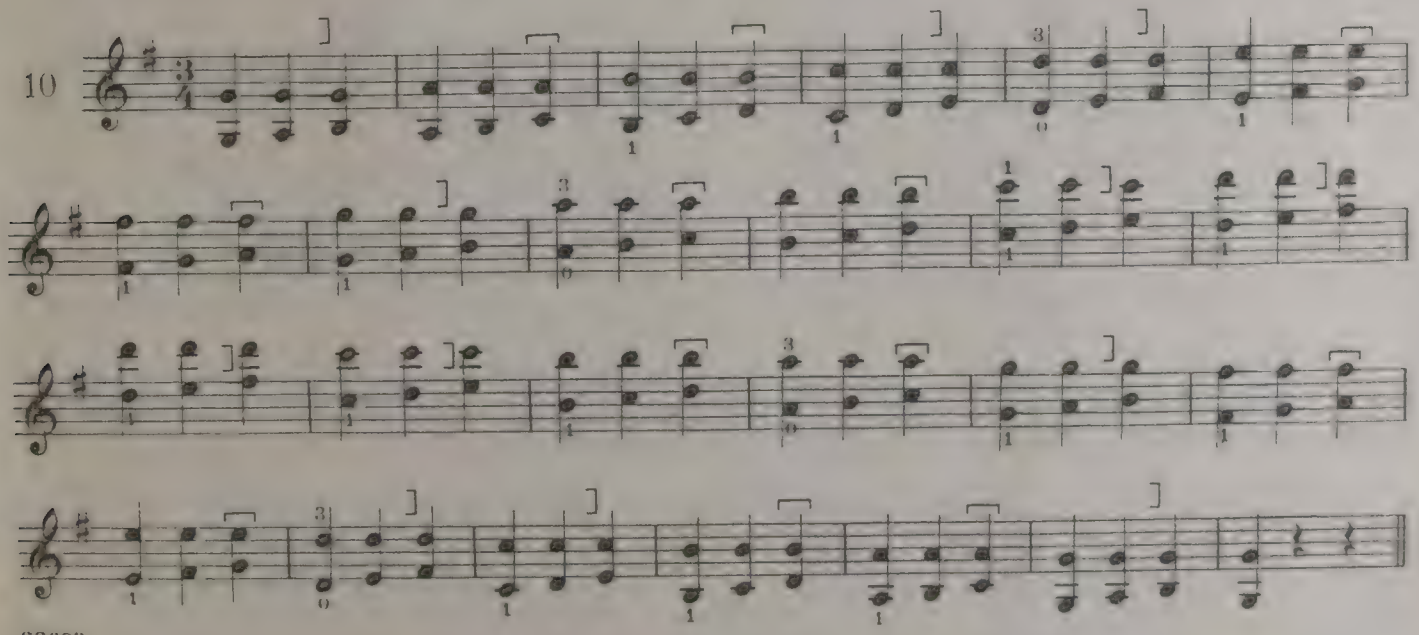
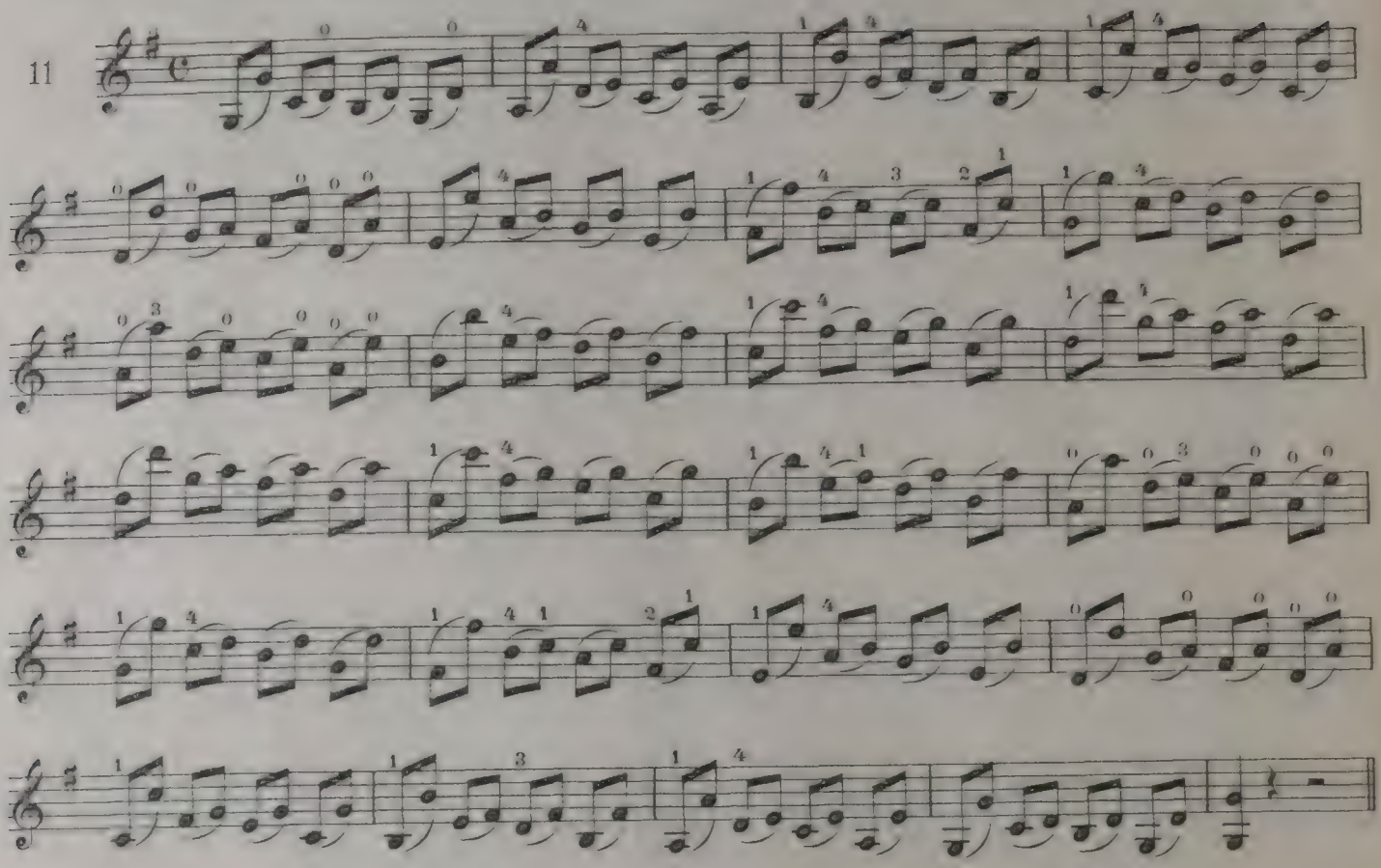


Octaves, Seconds, Thirds and Fifths

Set the 1st finger squarely upon the fifth at the beginning of the measure.

11



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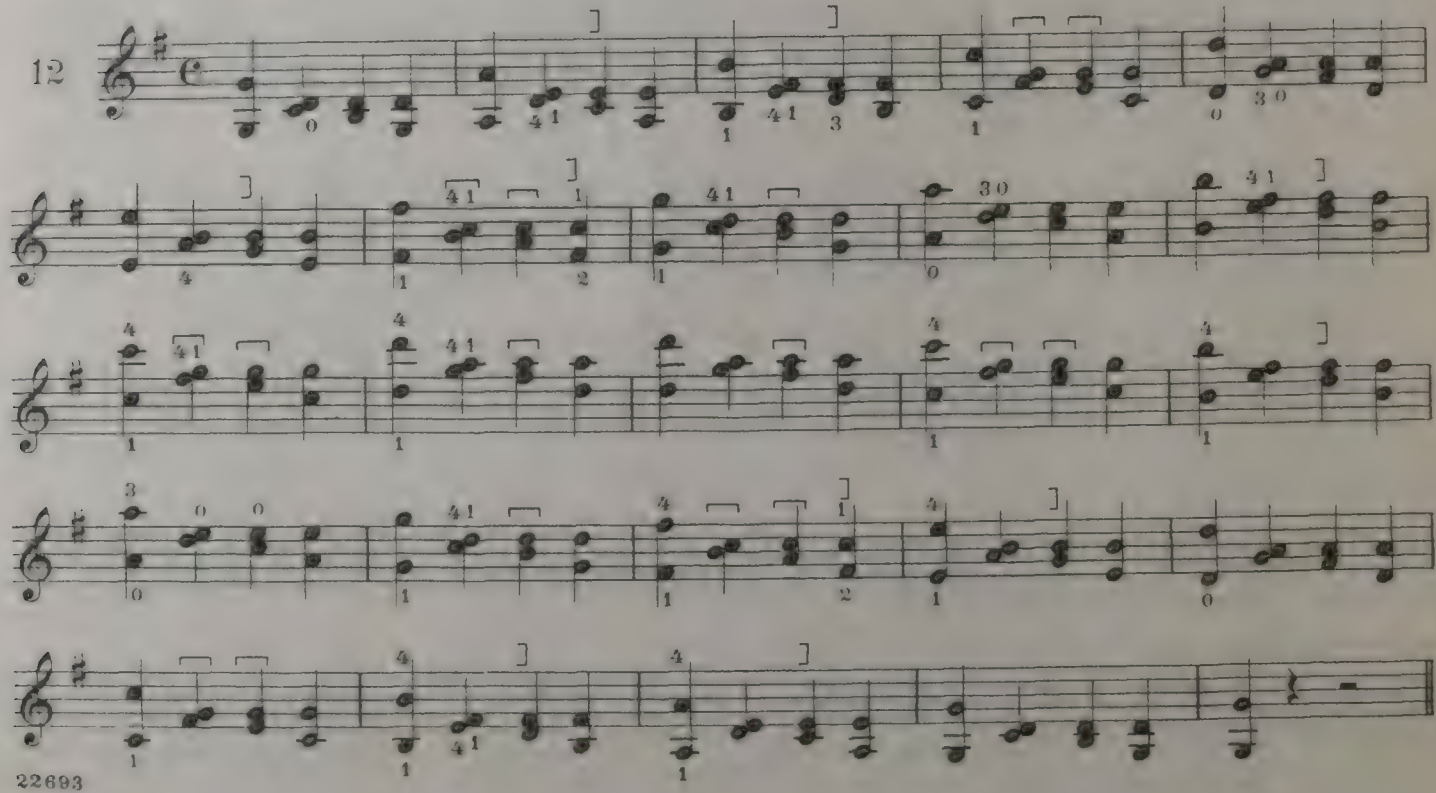
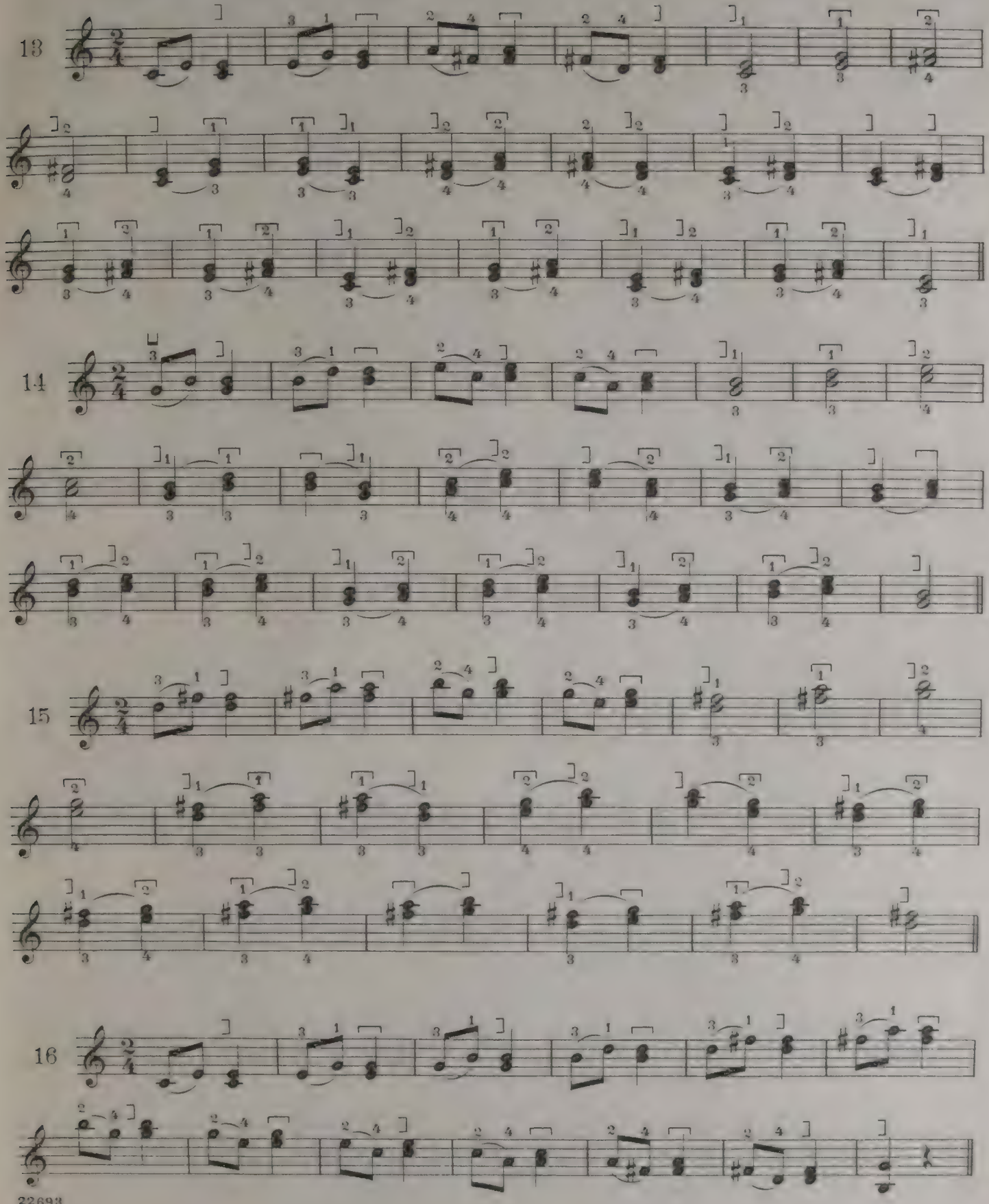


A Special Study on Thirds



17

18

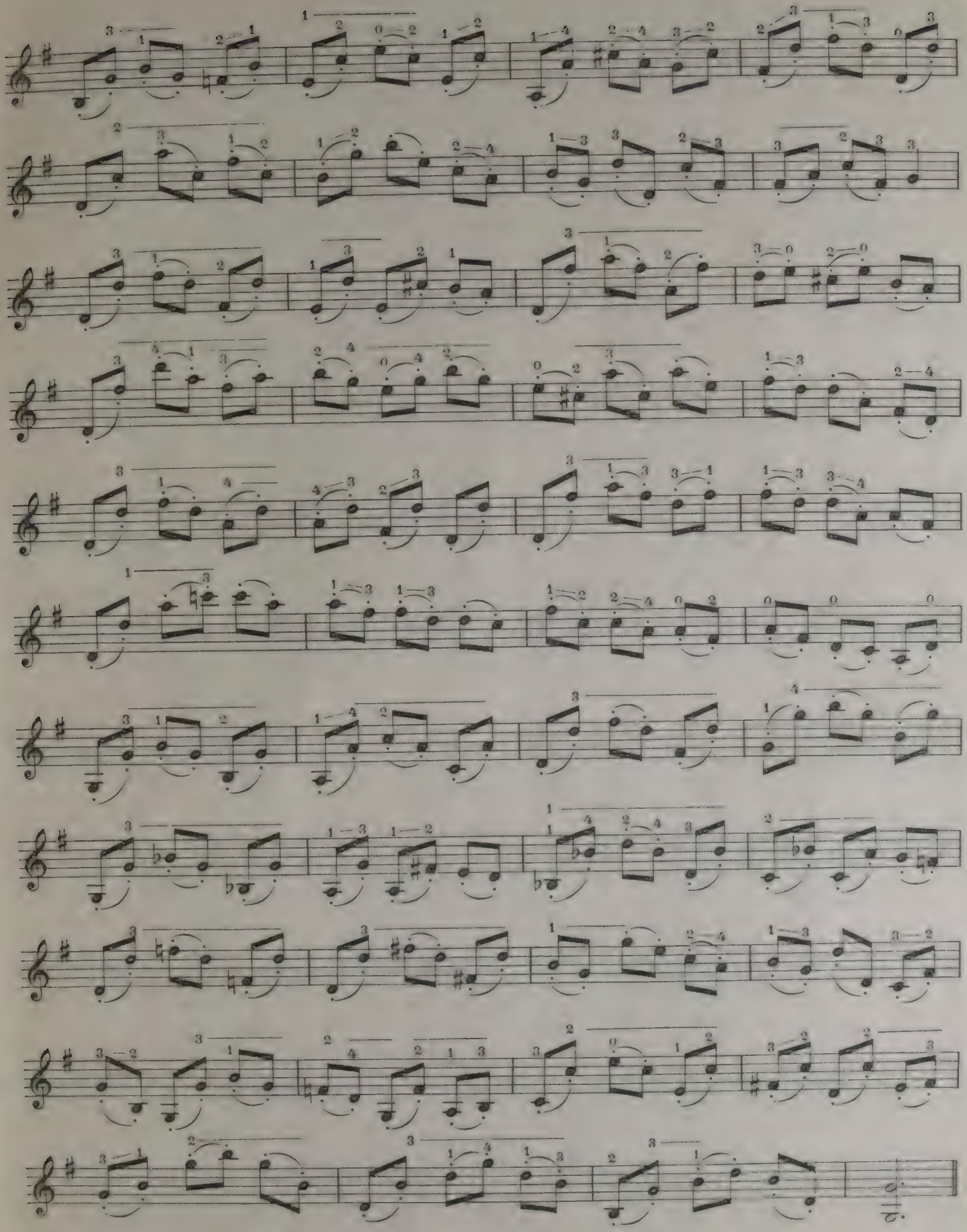
19

ÉTUDE

N.B. This study serves as a preparation to the following one in double-stops. The pupil will have to keep the first finger on the string throughout each measure; and the others, after being placed on the strings, must remain till the end of the measure.

Staccato secco

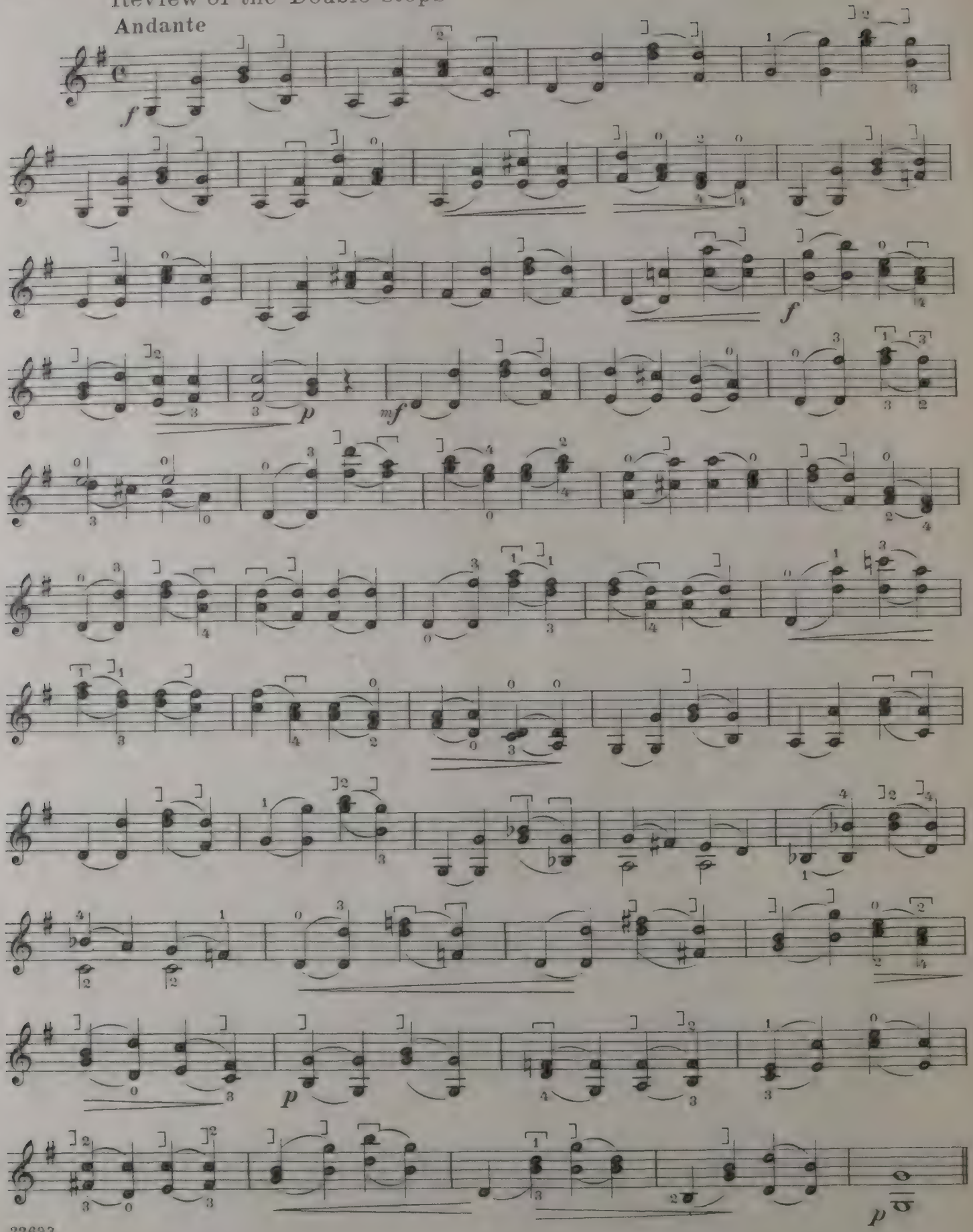
f



ÉTUDE

Review of the Double-stops

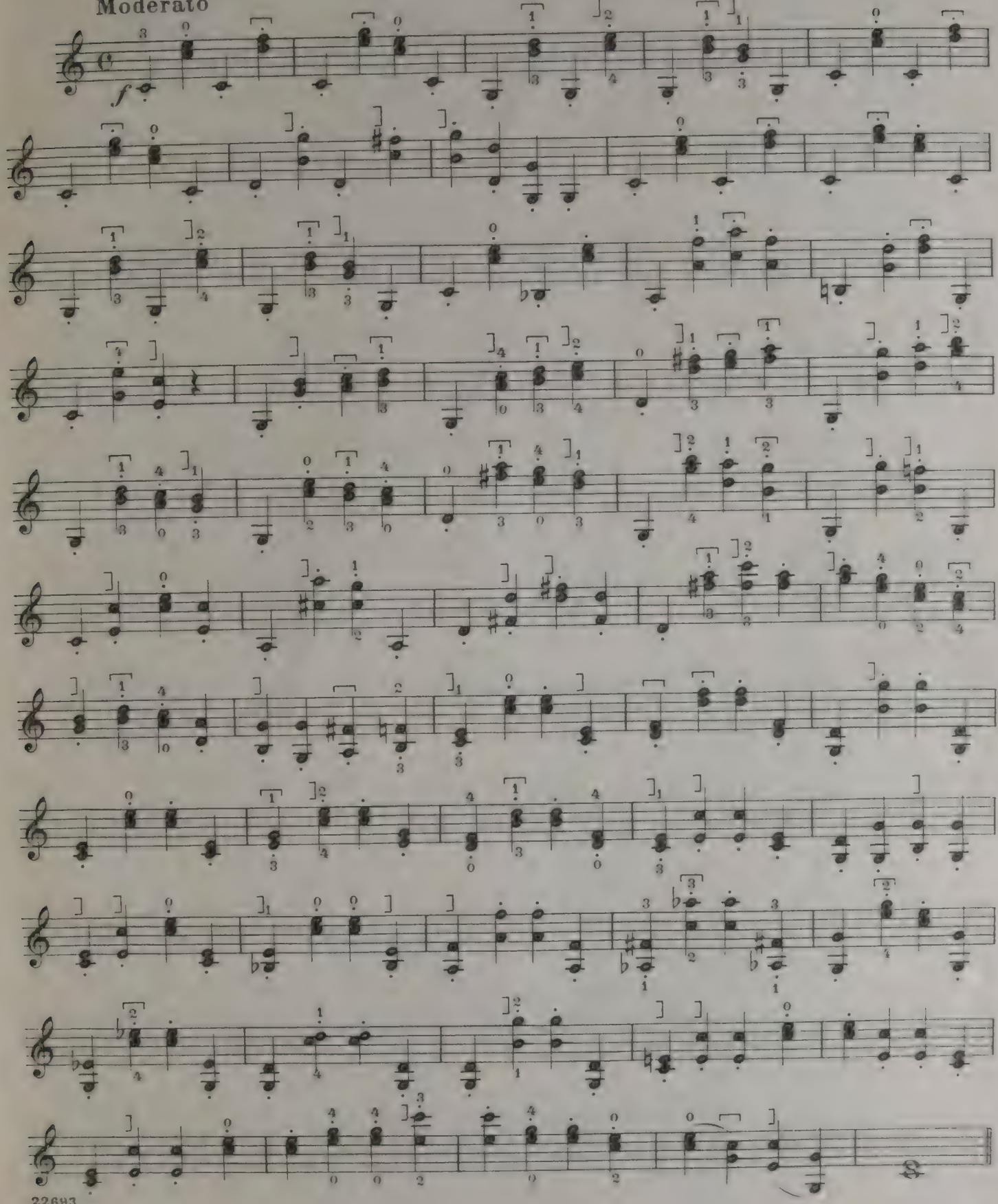
Andante



ÉTUDE

The Détaché. With the whole bow, separating the notes.

Moderato

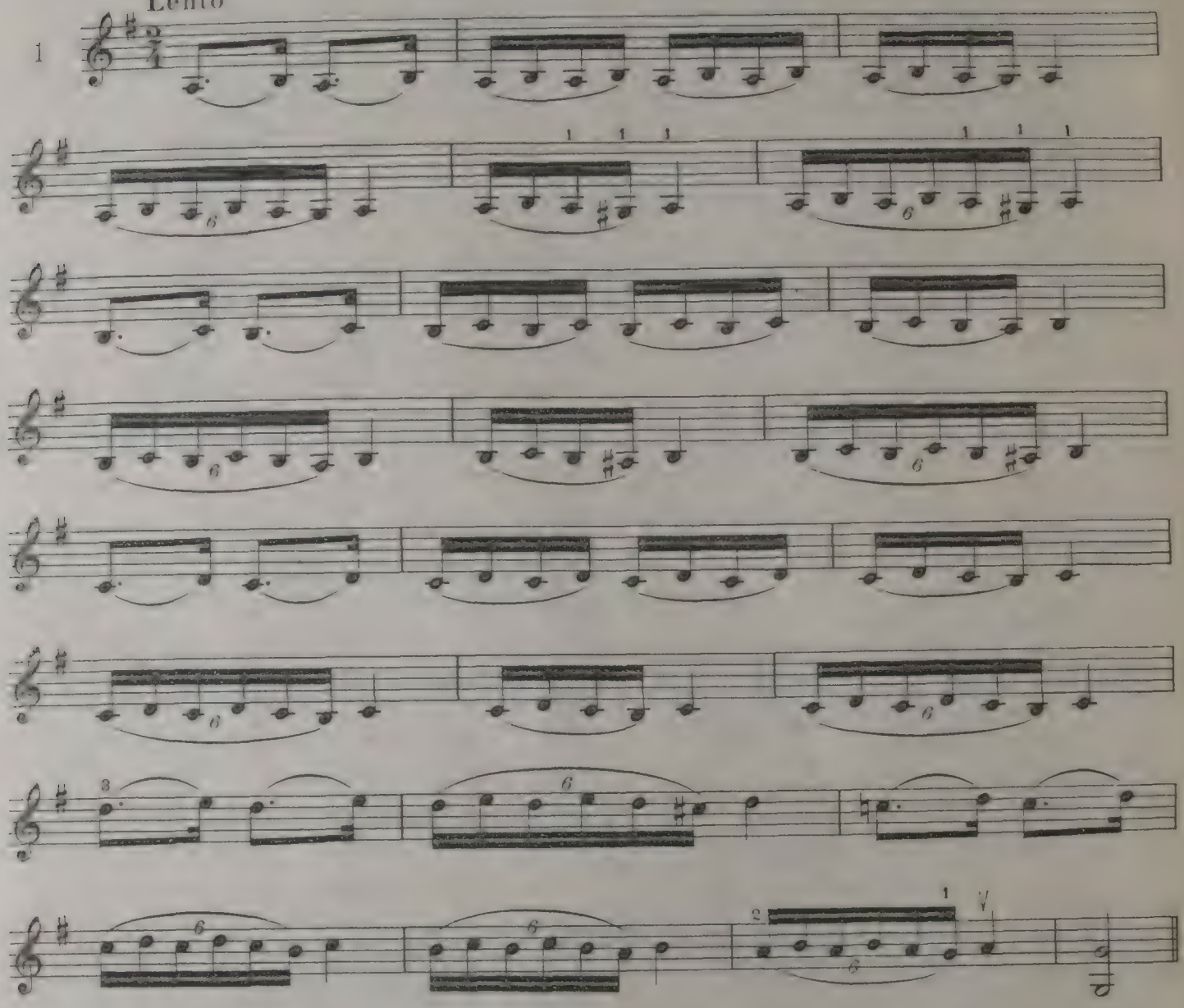


TRILLS

Their Divisions and Endings

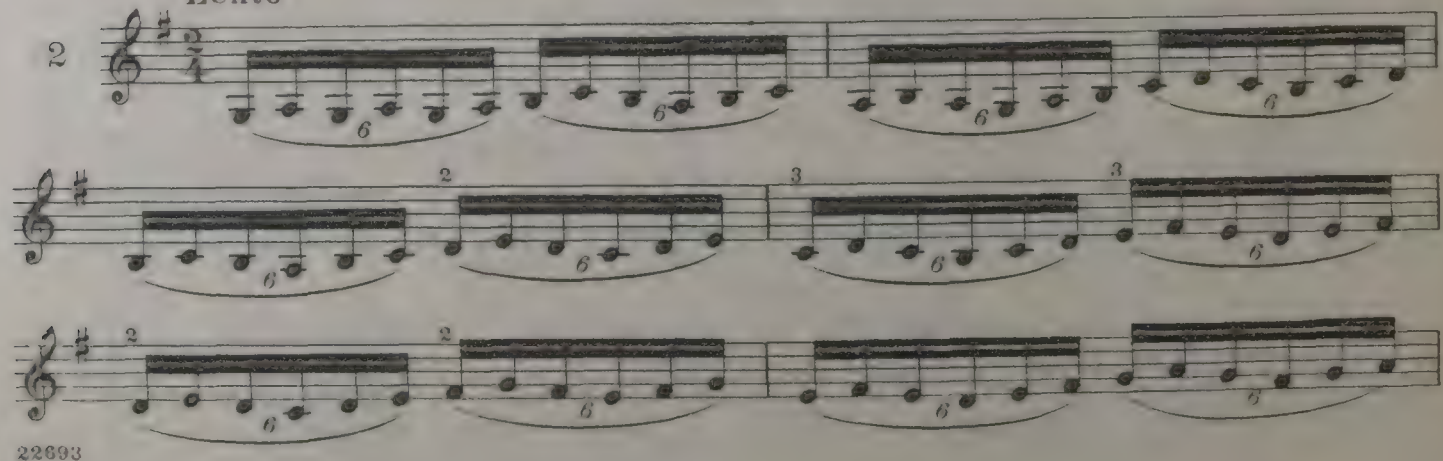
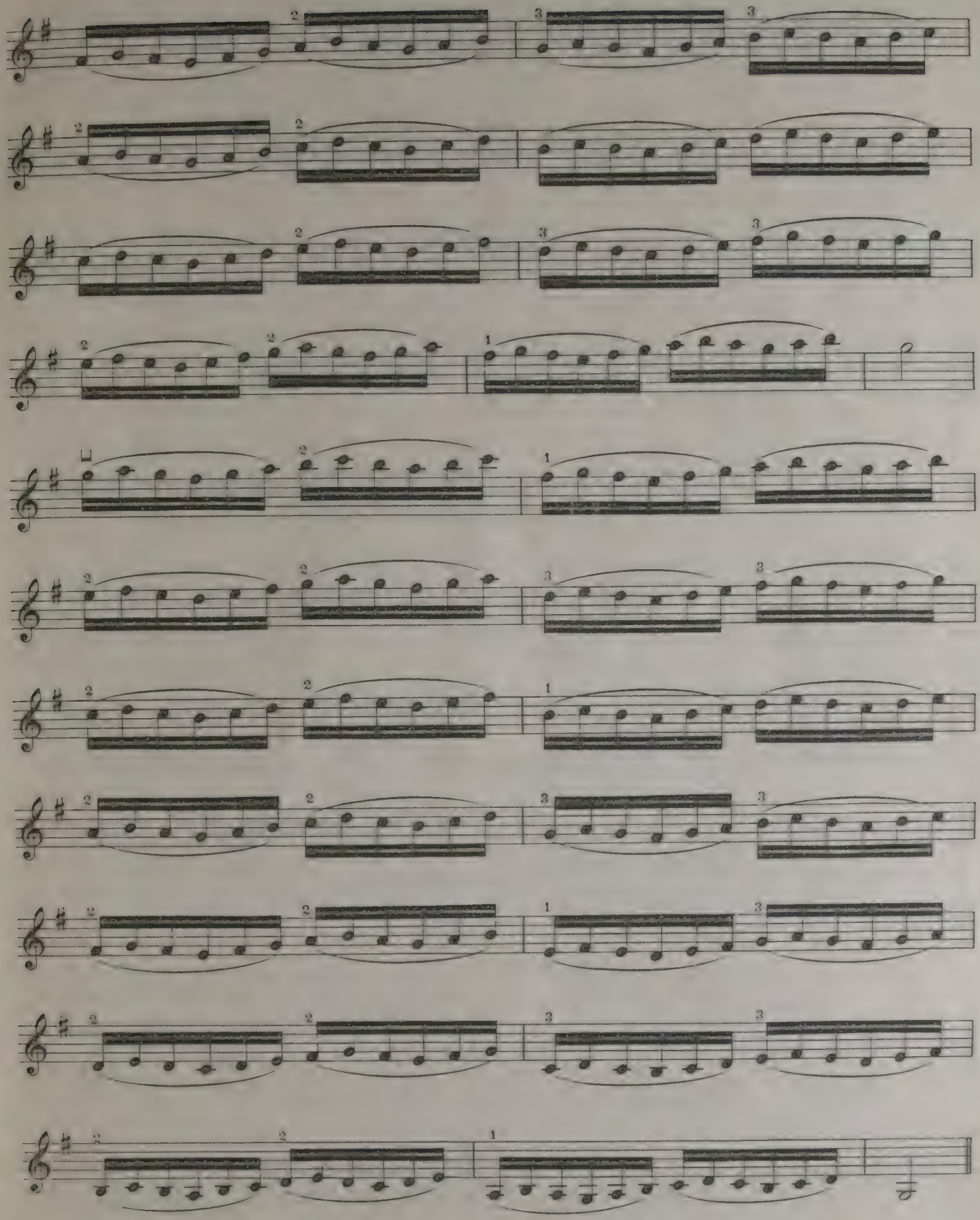
Lento

1

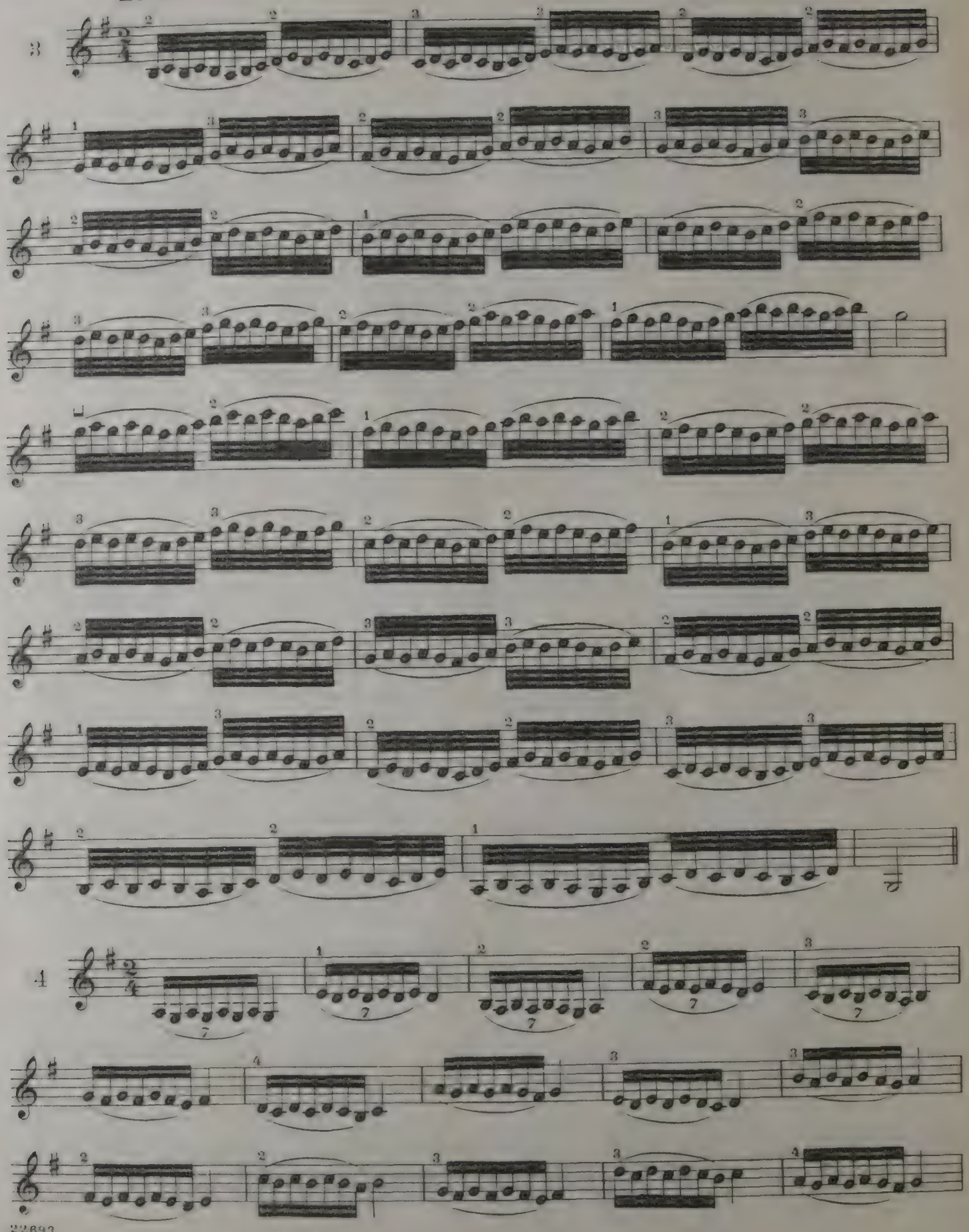
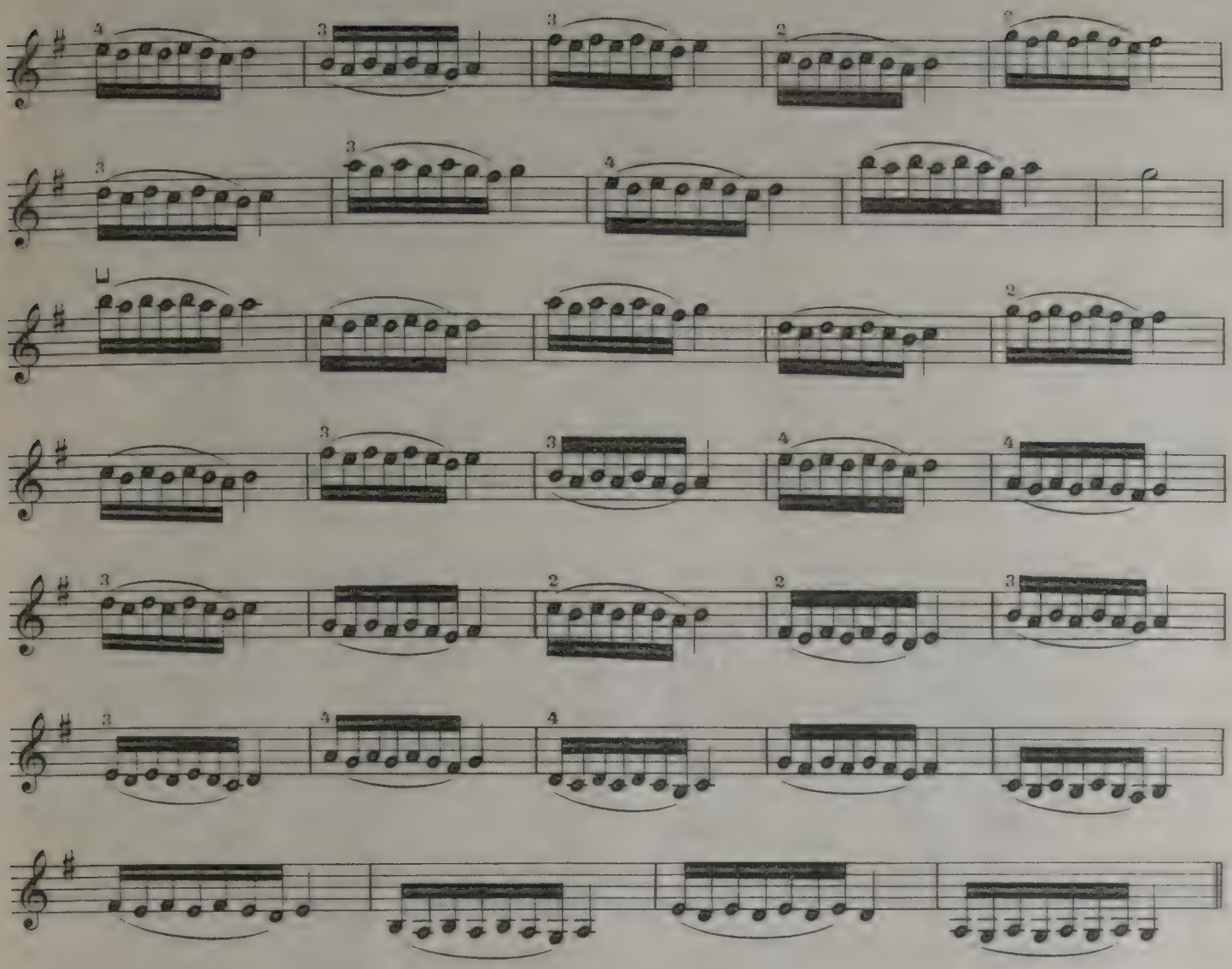


Lento

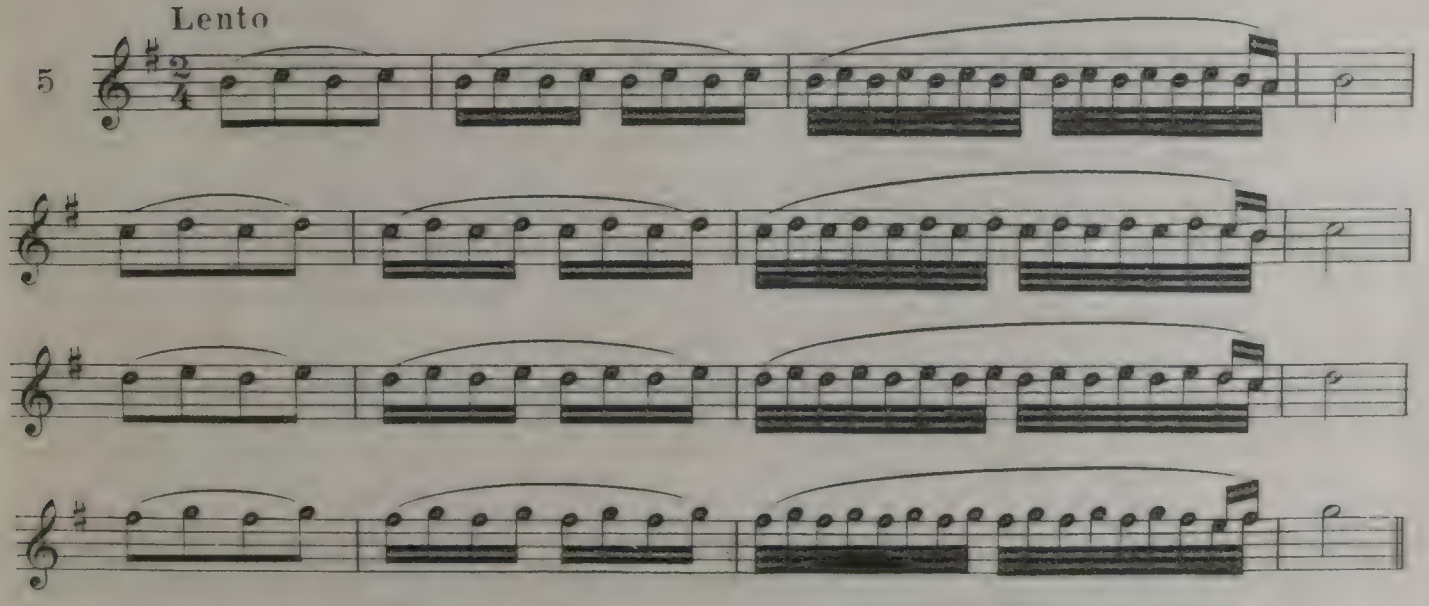
2



Lento

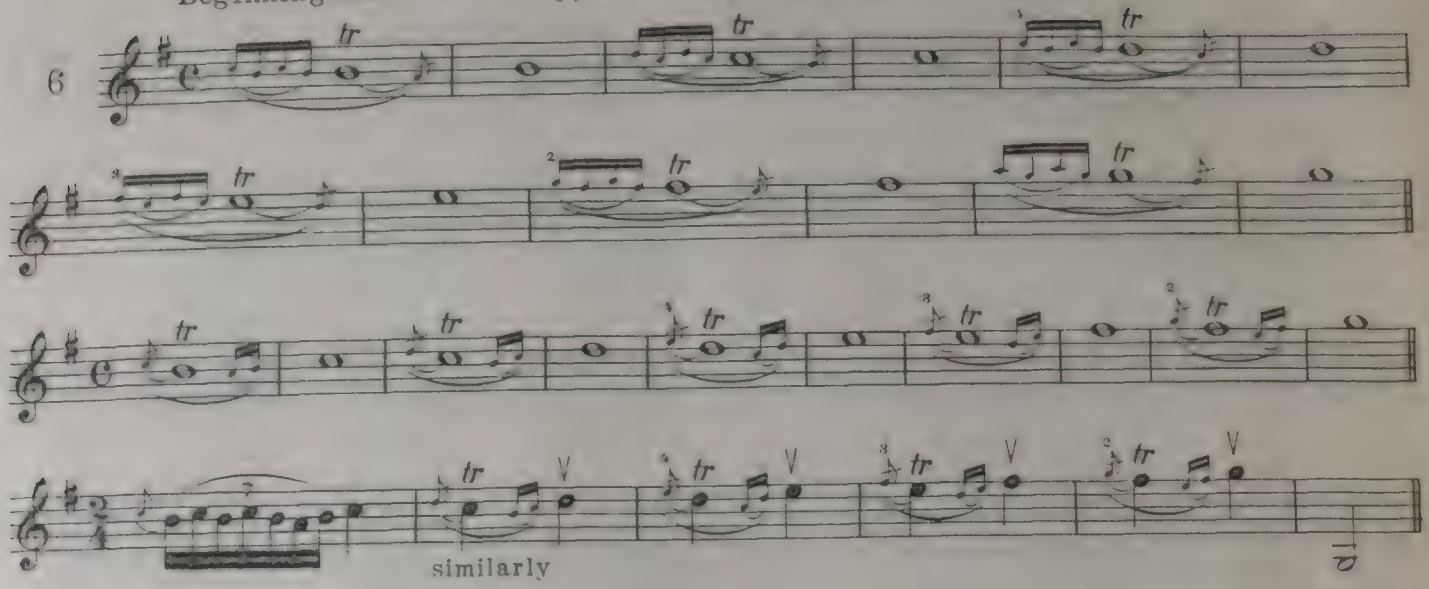


PREPARED TRILLS



Beginning the trills slowly, as in the preceding exercises.

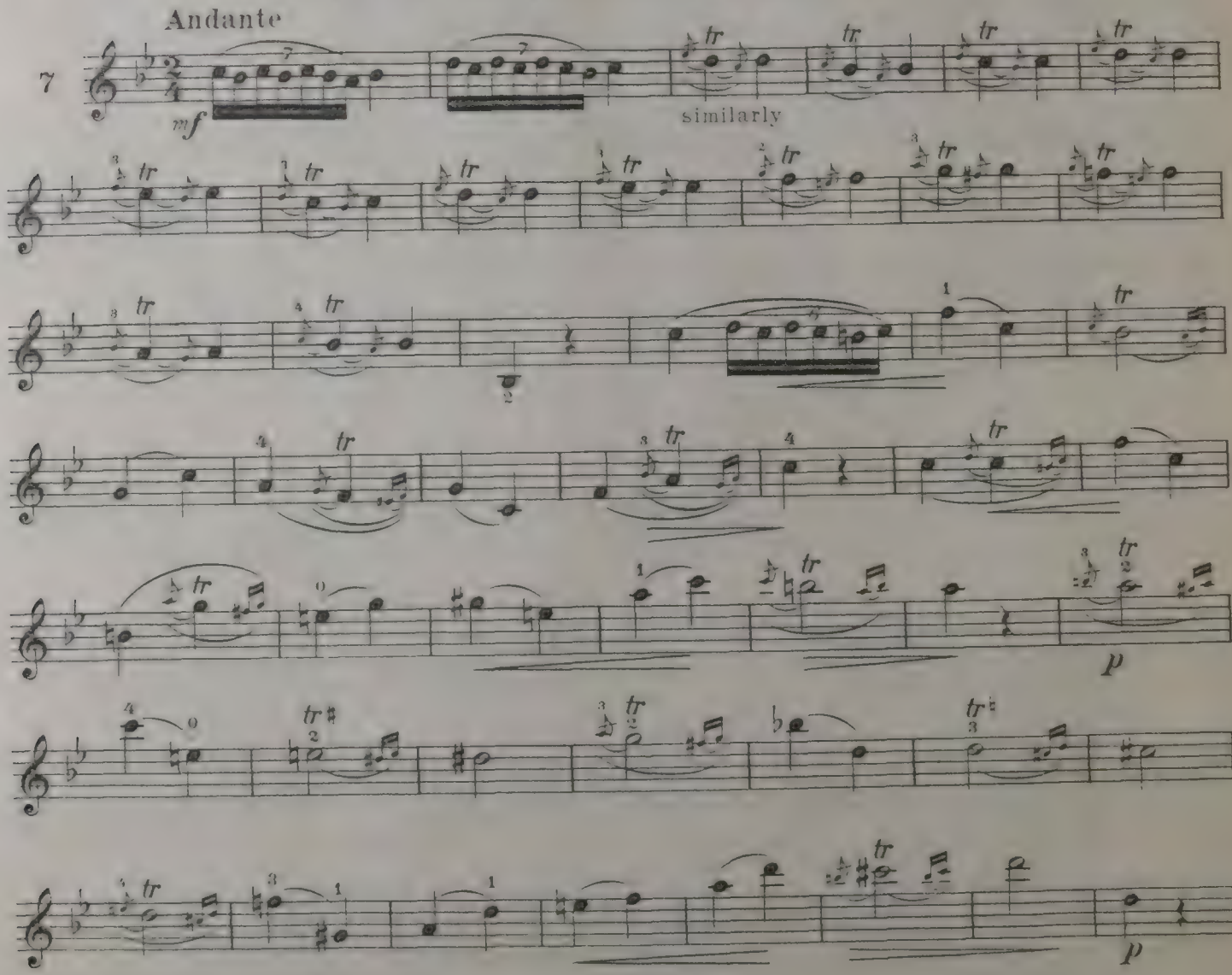
6

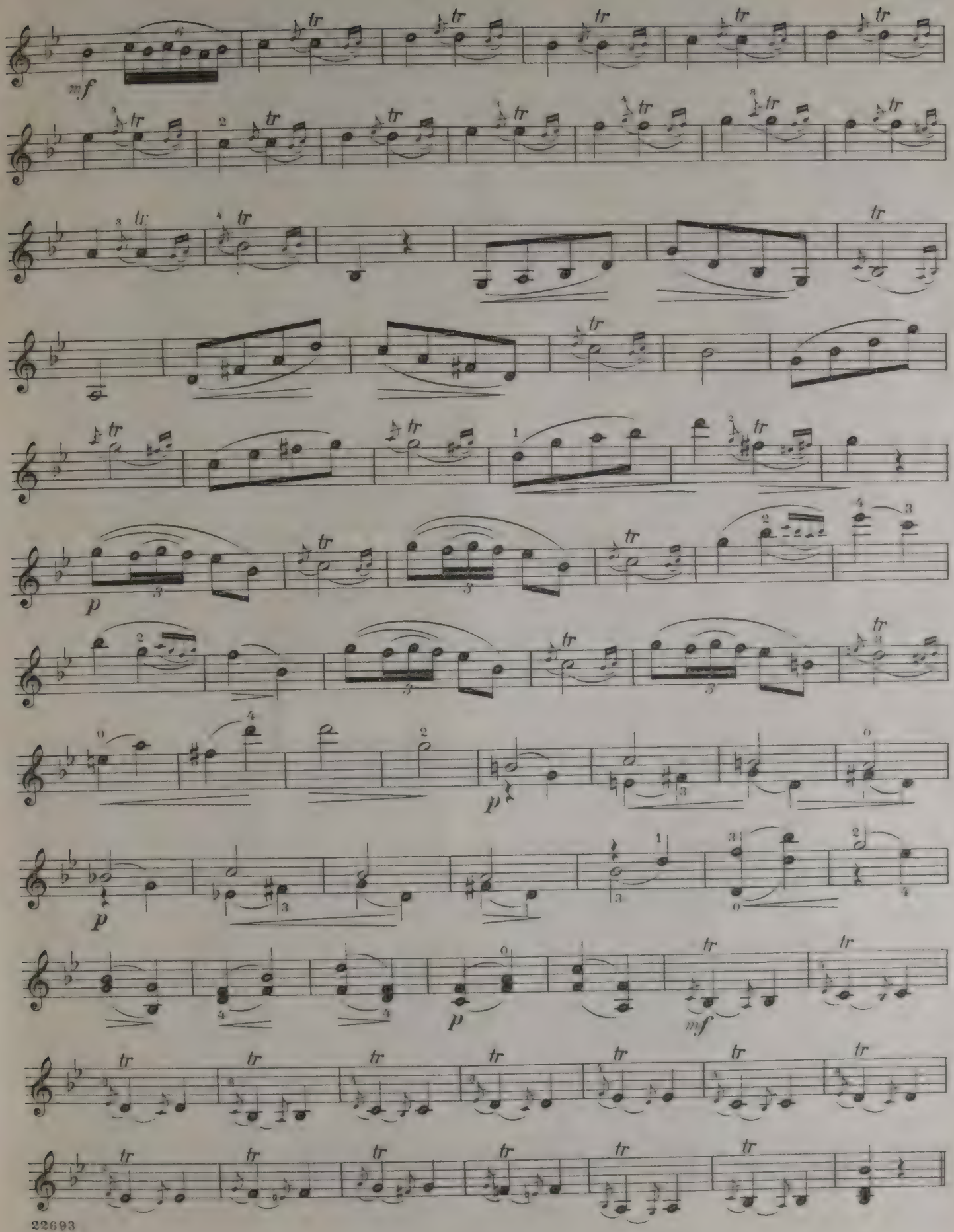


STUDY OF VARIOUS TRILLS

Andante

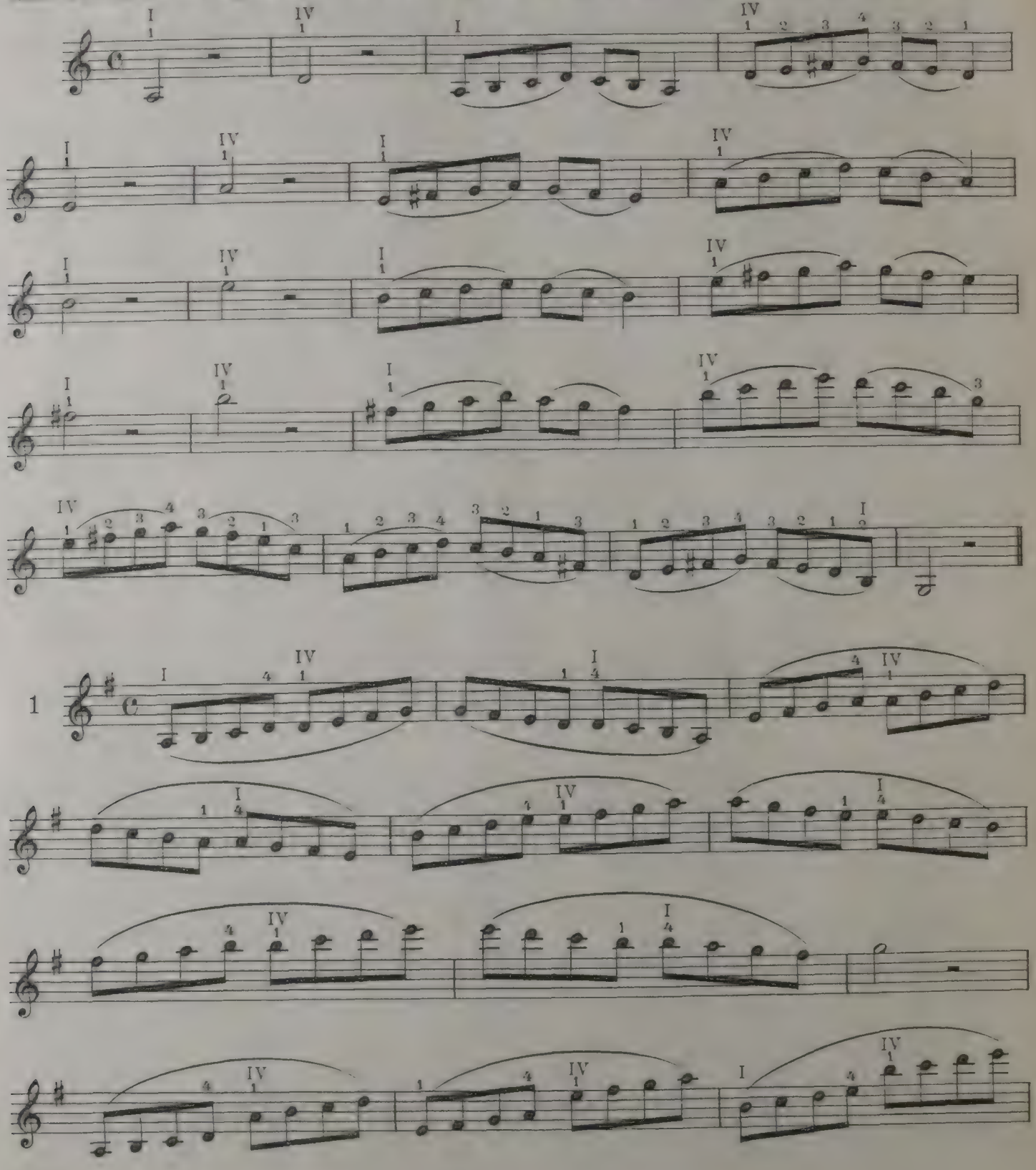
7

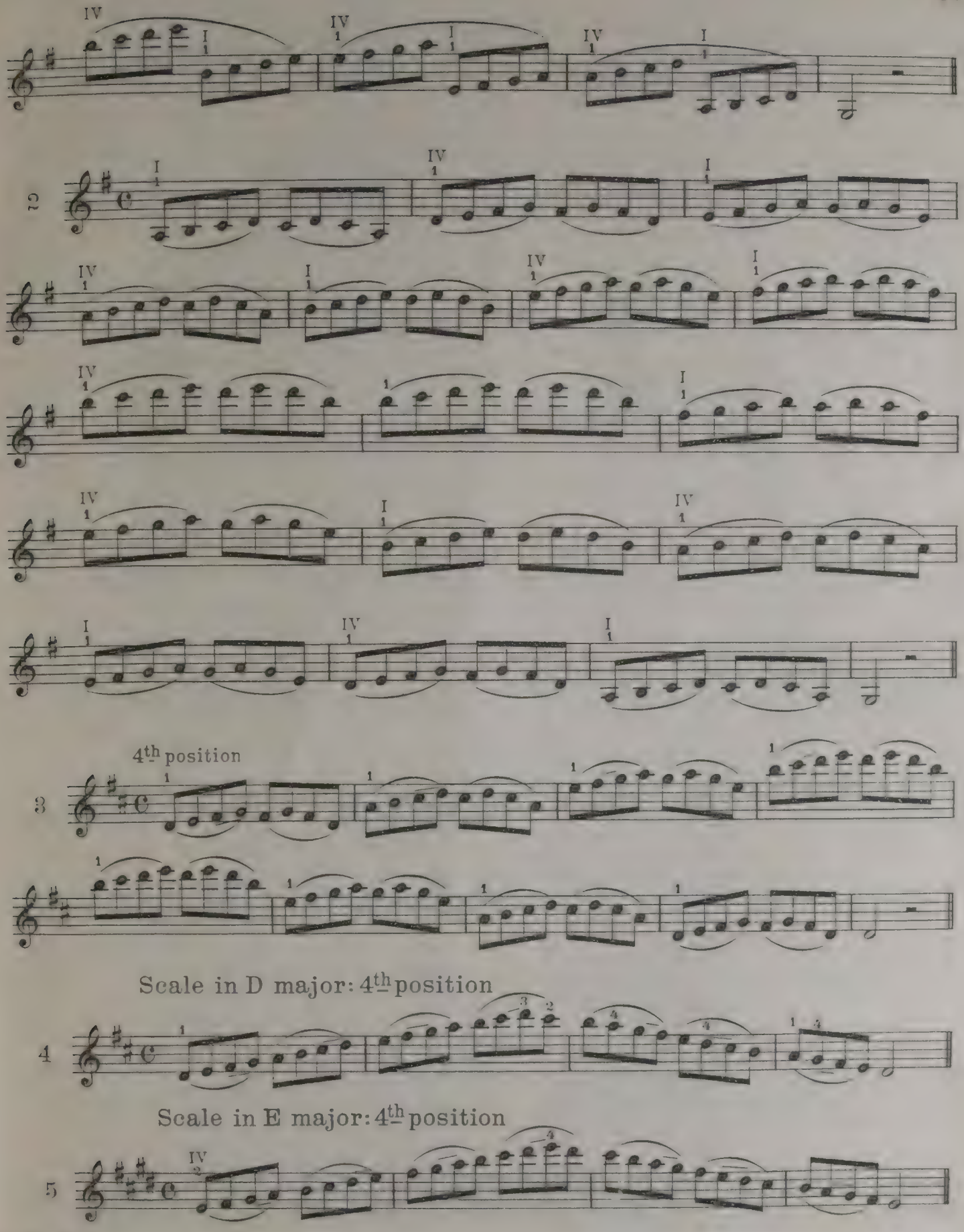


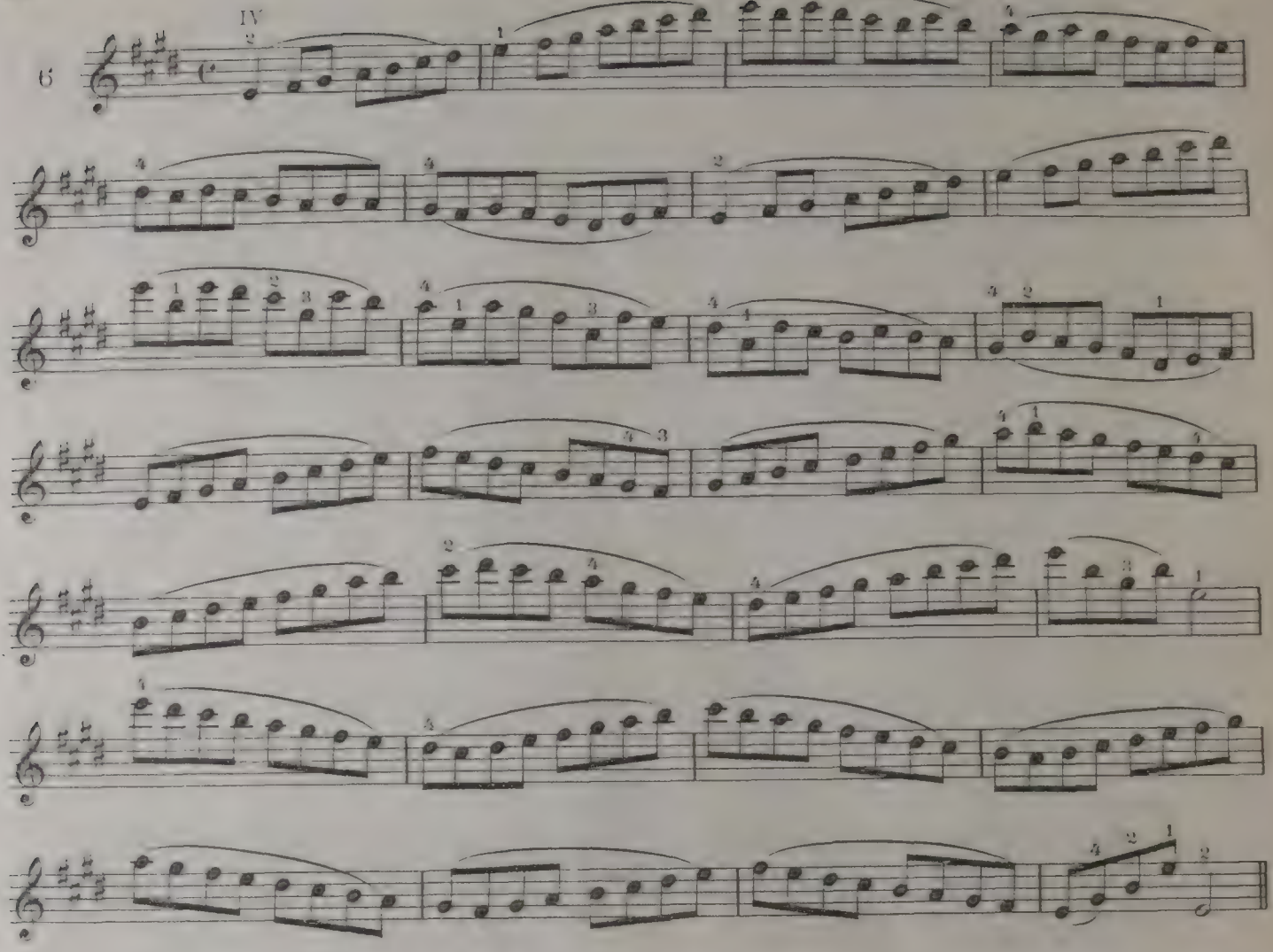

mf
tr
p
mf

THE 4th AND 5th POSITIONS

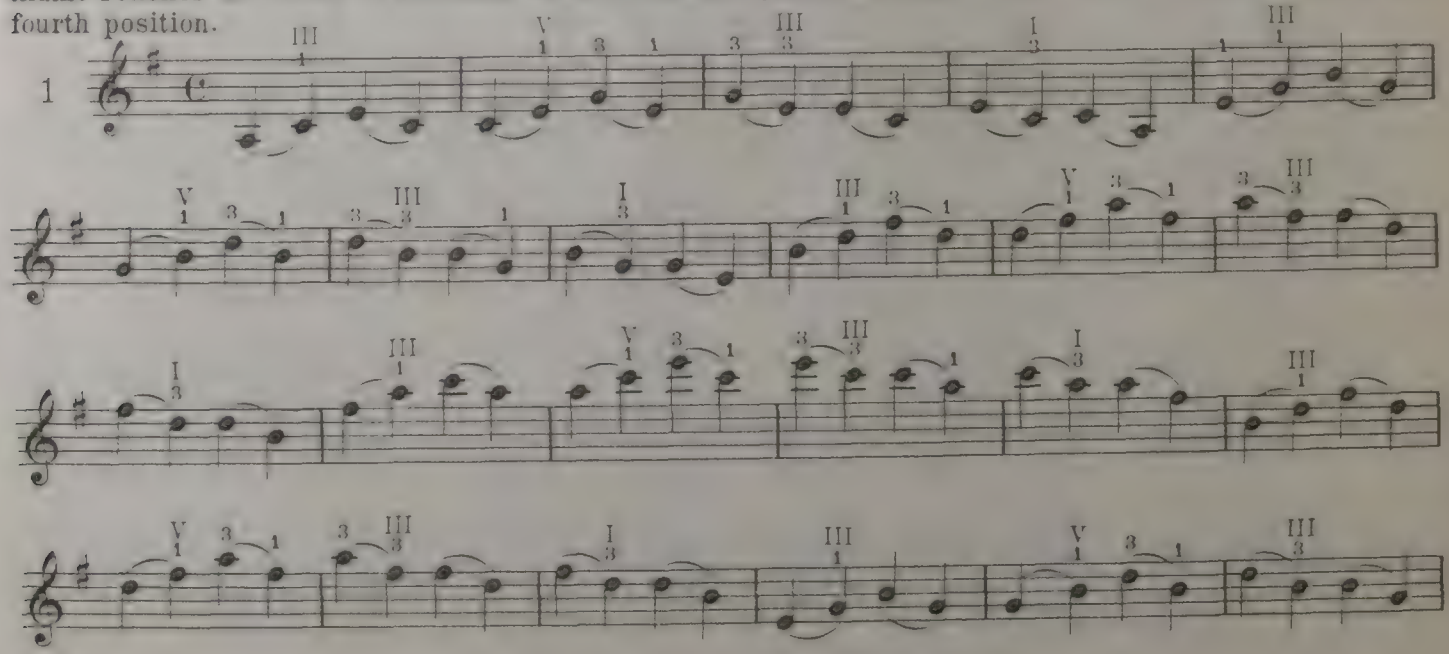
In order to pass easily from the first to the fourth and fifth positions, the pupil will have to bring the hand well away from the neck, and hold the neck between the first joint of the thumb and the third joint of the first finger, so that he need not alter the position of the hand, and will have the same freedom in moving and placing his fingers in the fourth and fifth positions, as in the first.

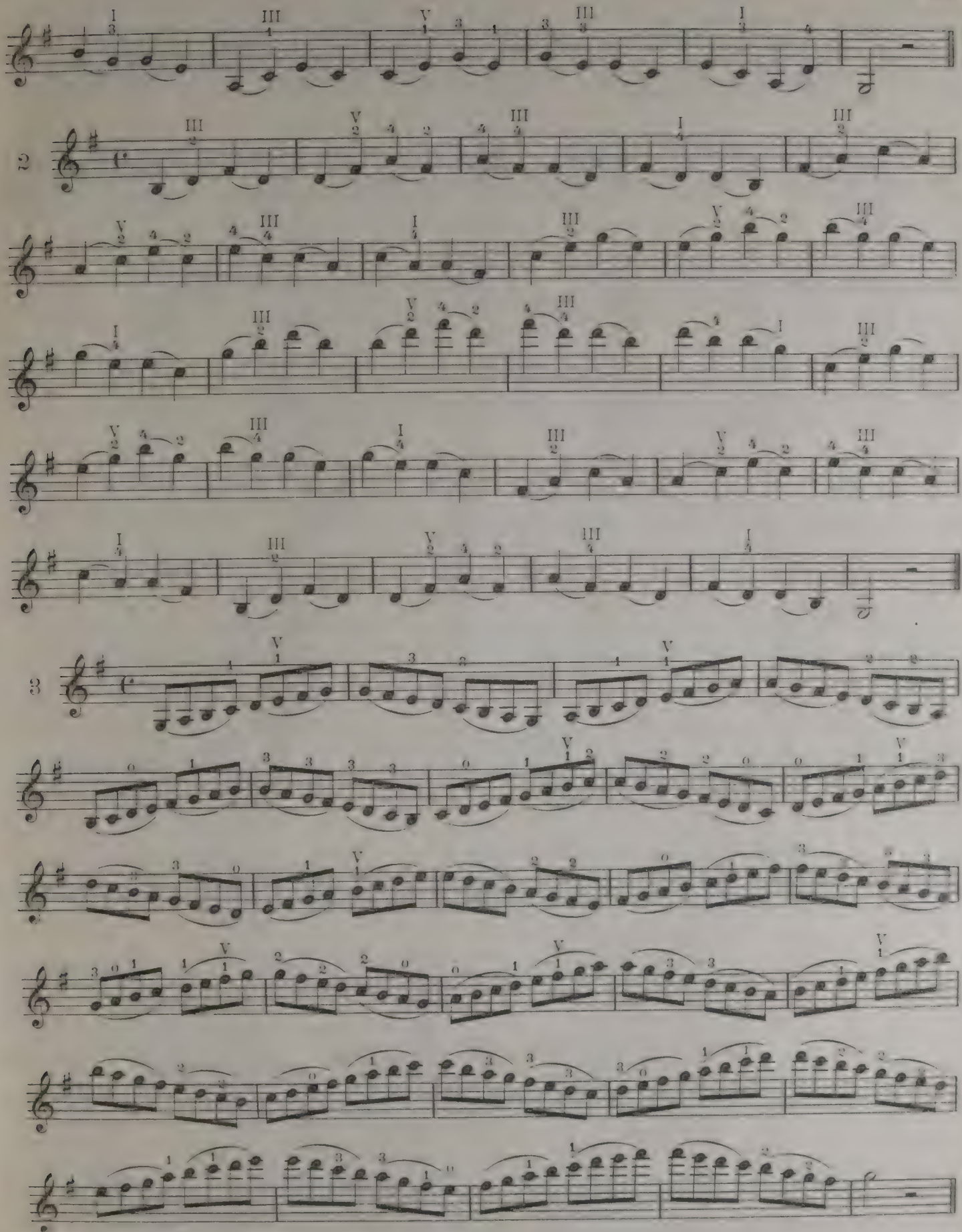


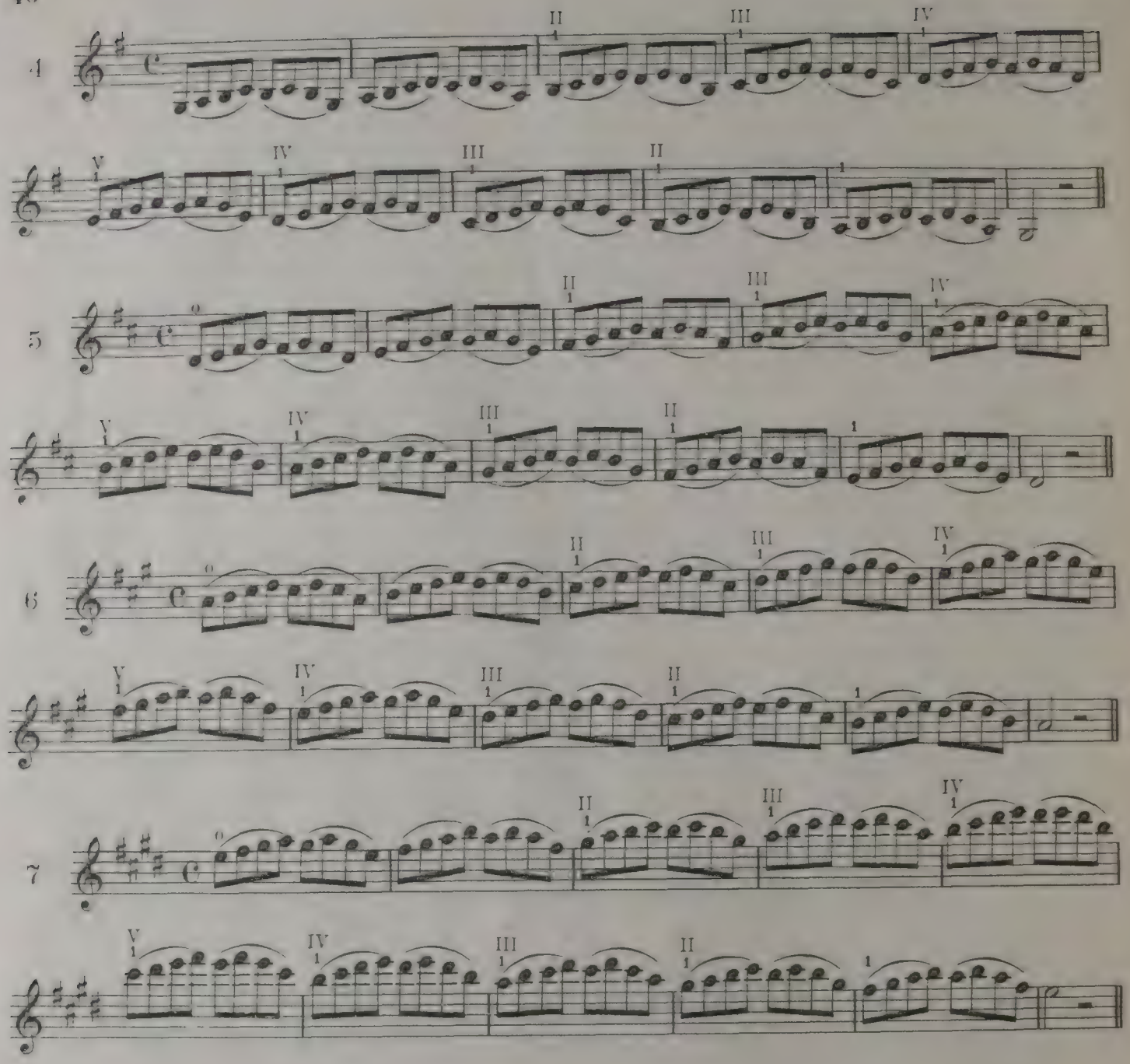

2
3
4th position
Scale in D major: 4th position
4
Scale in E major: 4th position
5

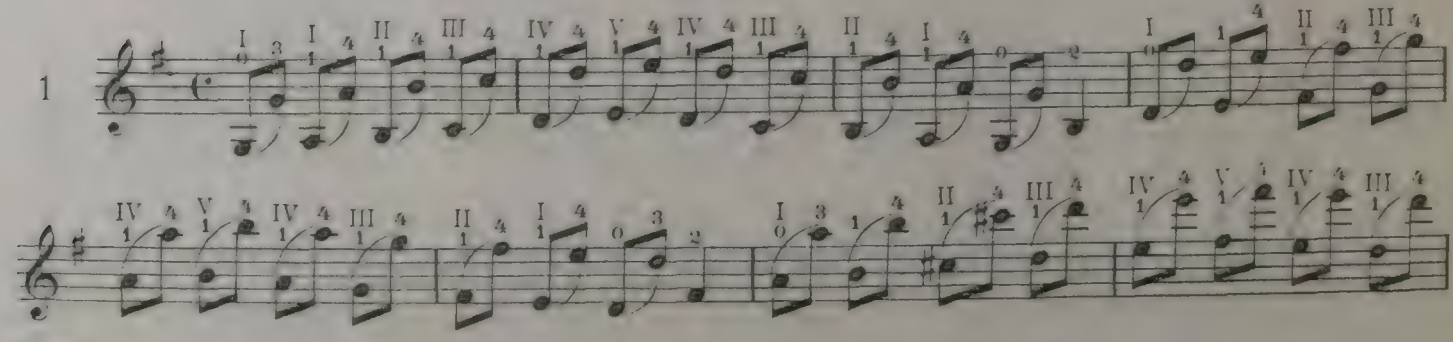
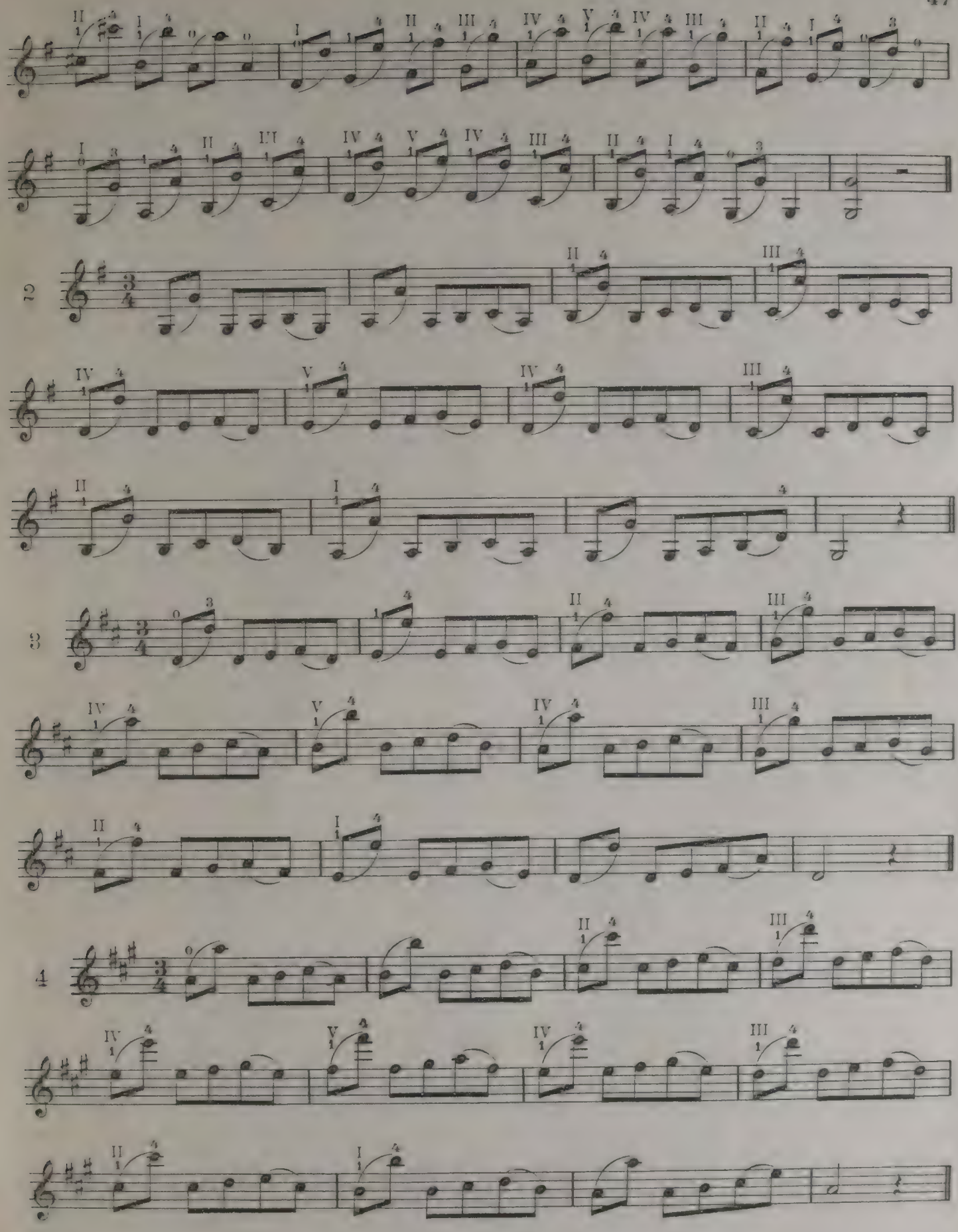


In shifting to the higher positions the thumb must move an equal distance with the hand until the thumb reaches the curve of the neck where the latter joins the body of the violin. This is about at the fourth position.

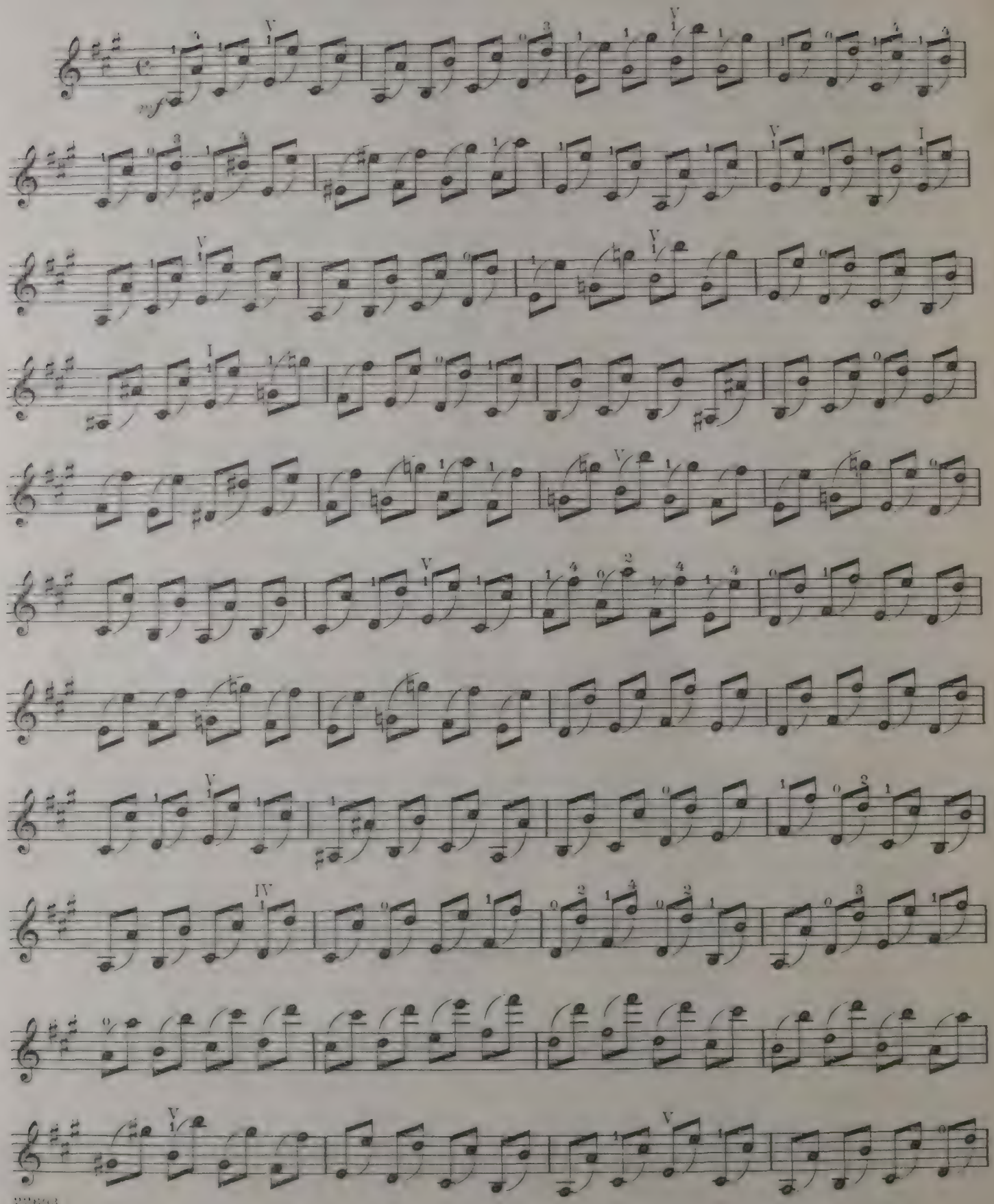


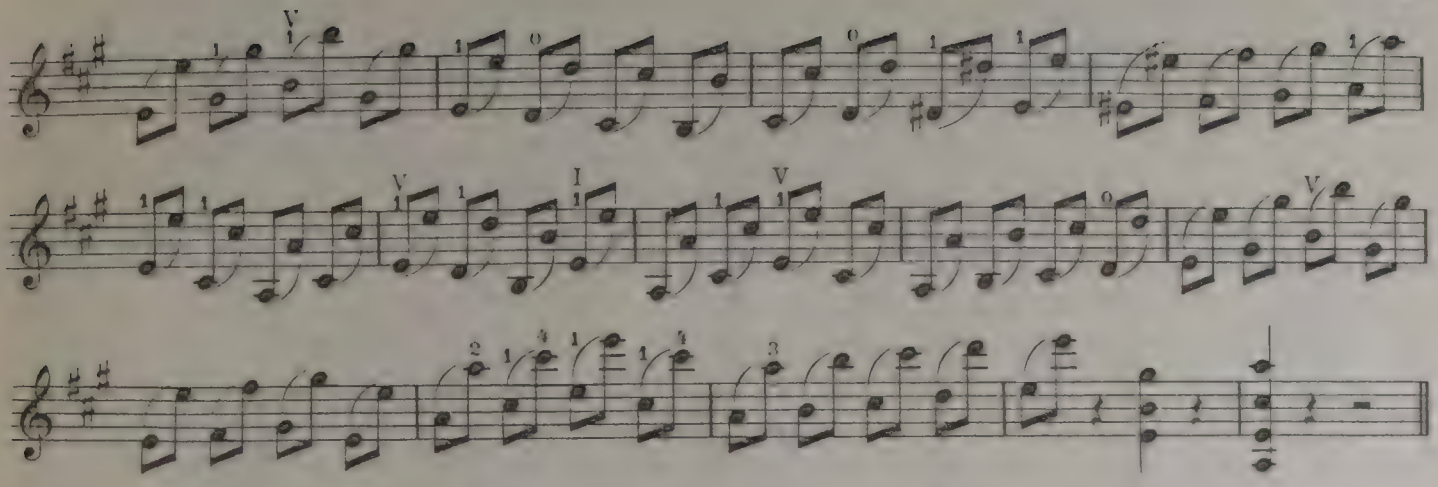




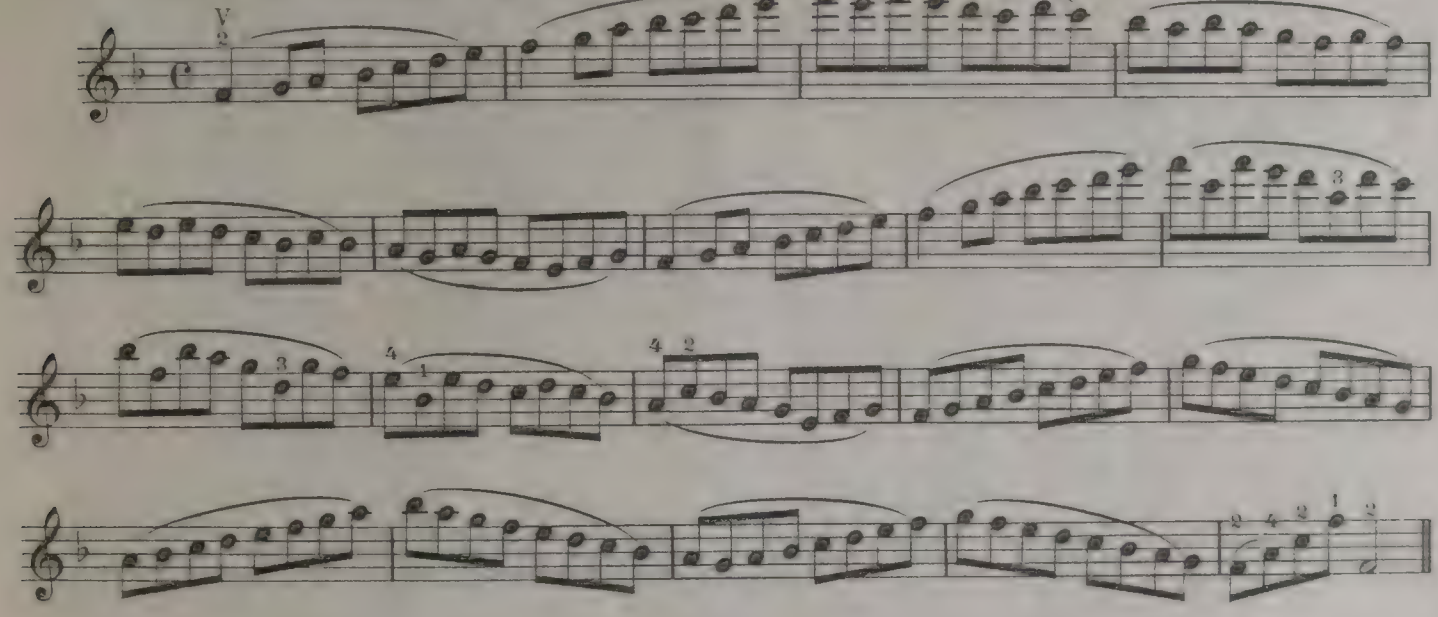
Octaves, in All Five Positions



Study in Octaves in the Five Positions



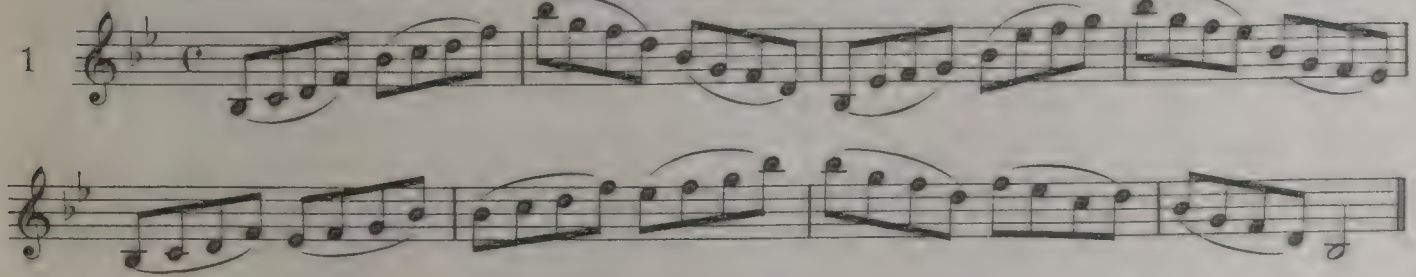


Exercise in the 5th position



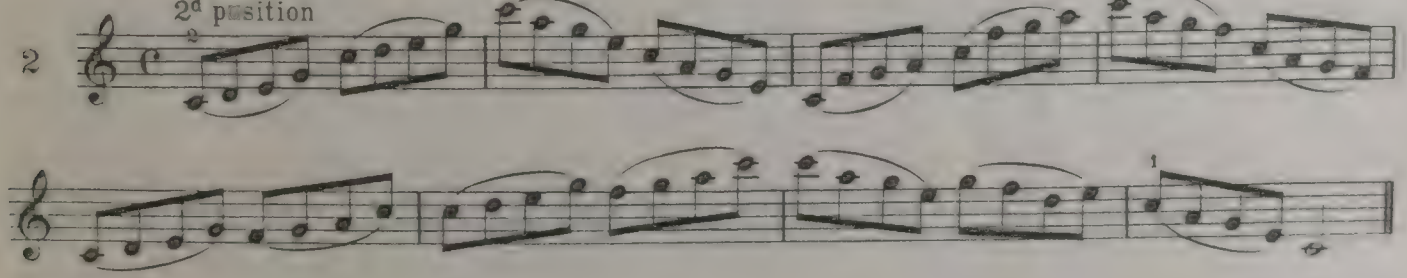
Exercises requiring the same fingering in the five positions

1



2

2d position



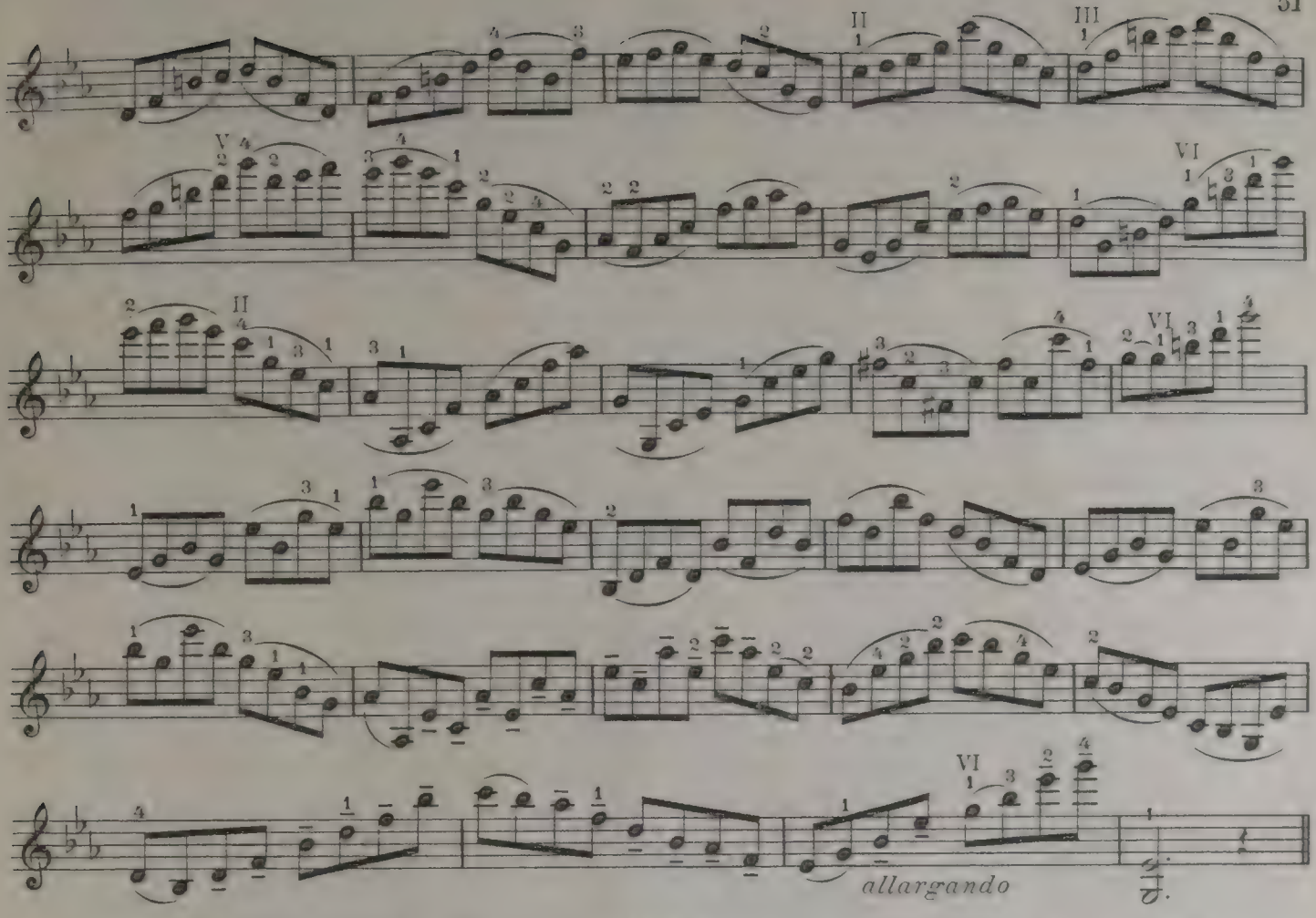
3

4

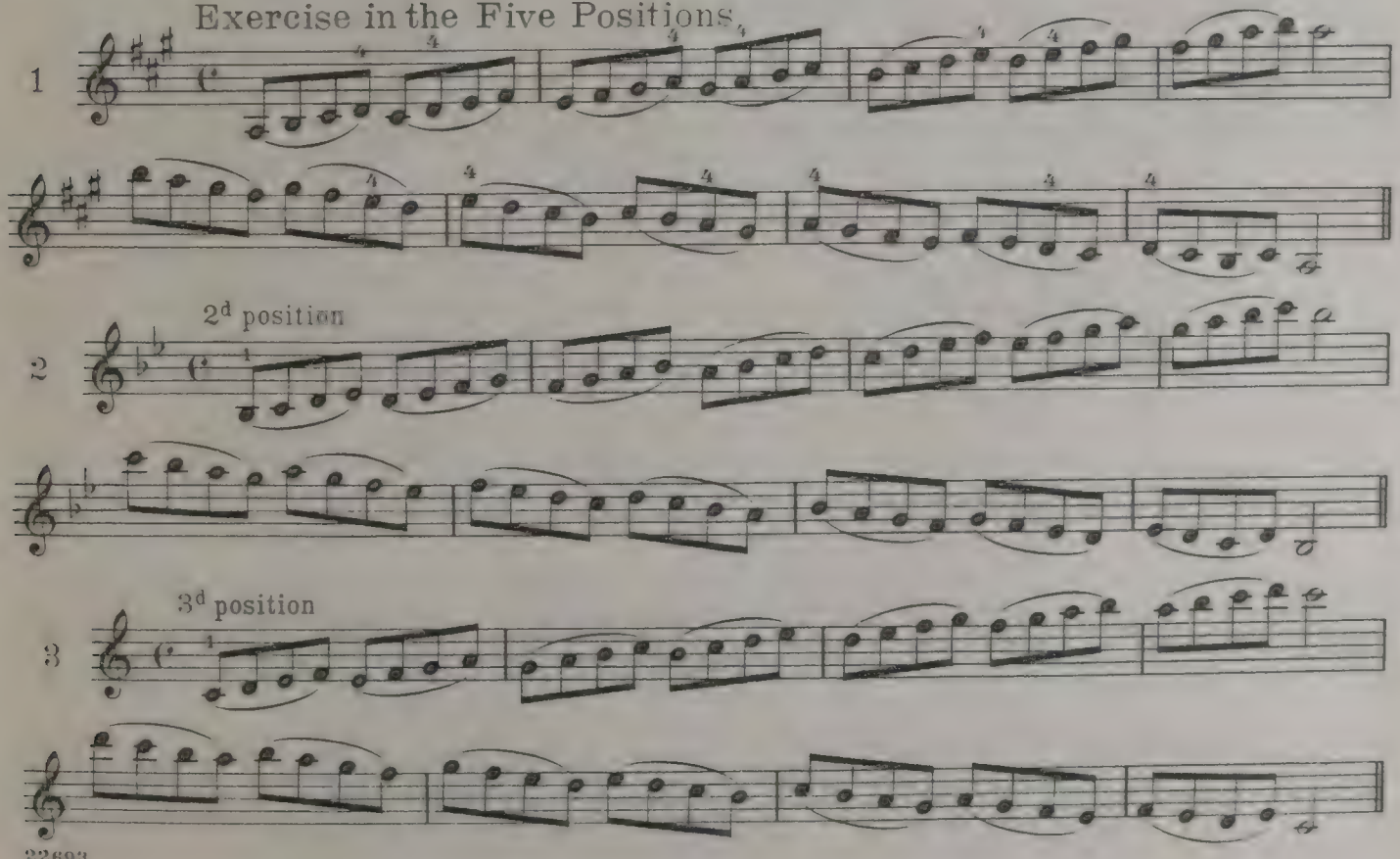
5

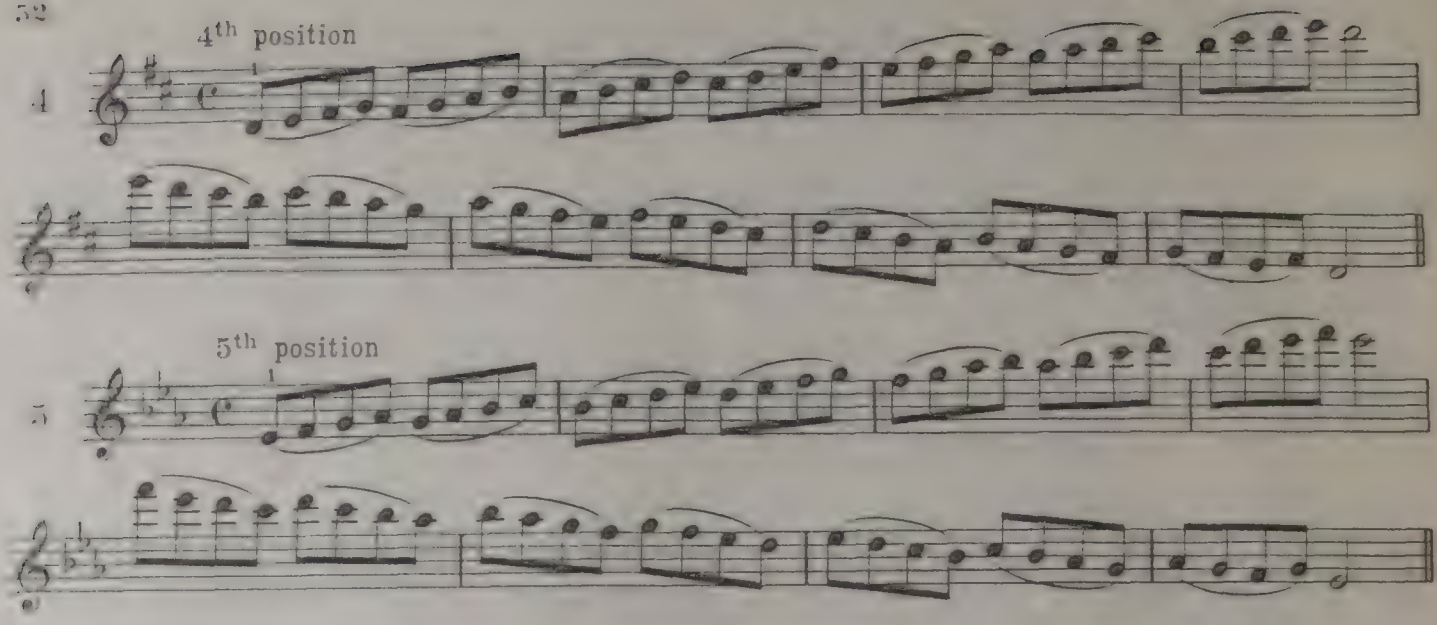
Study in the Five Positions

Moderato - Sostenuto

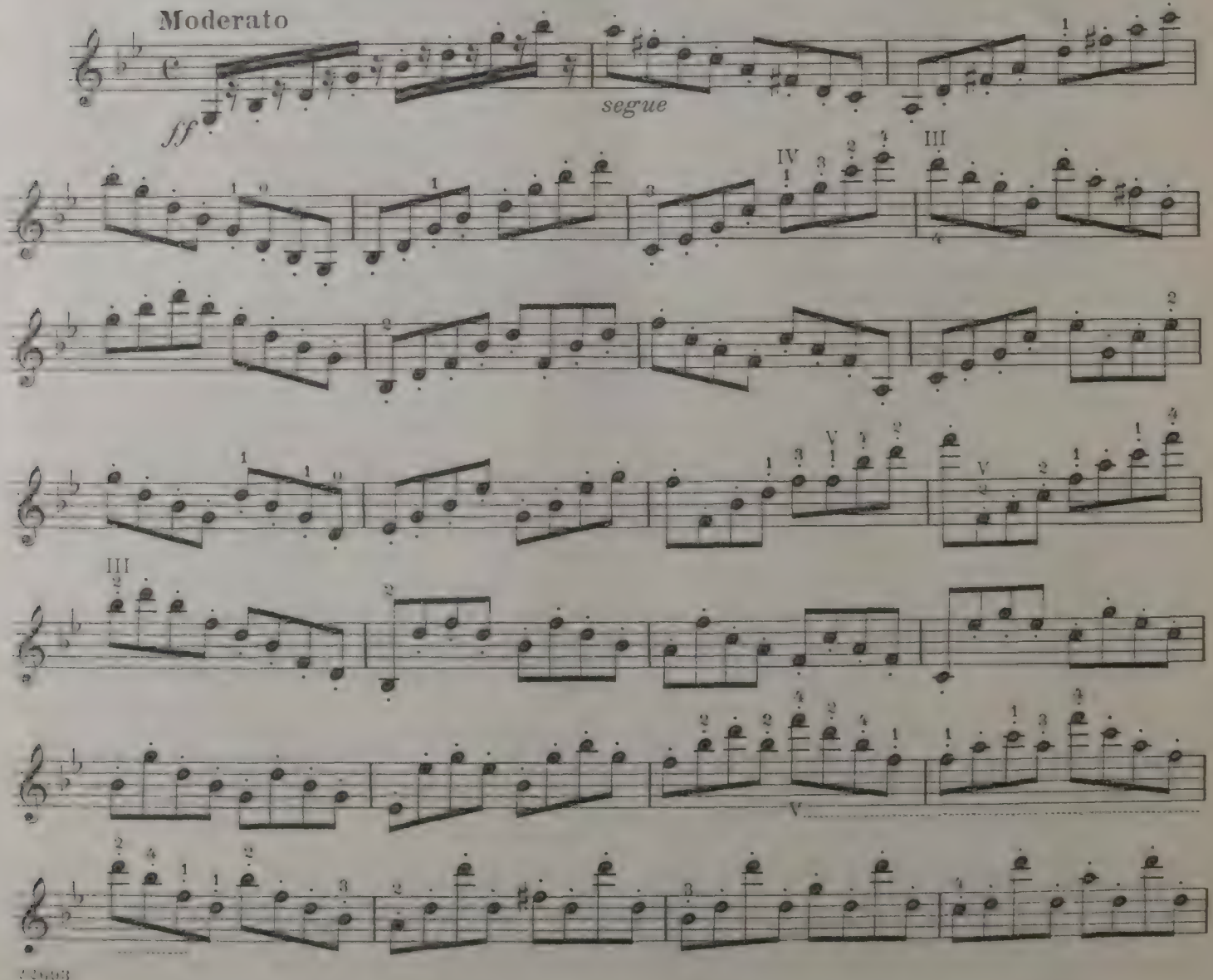


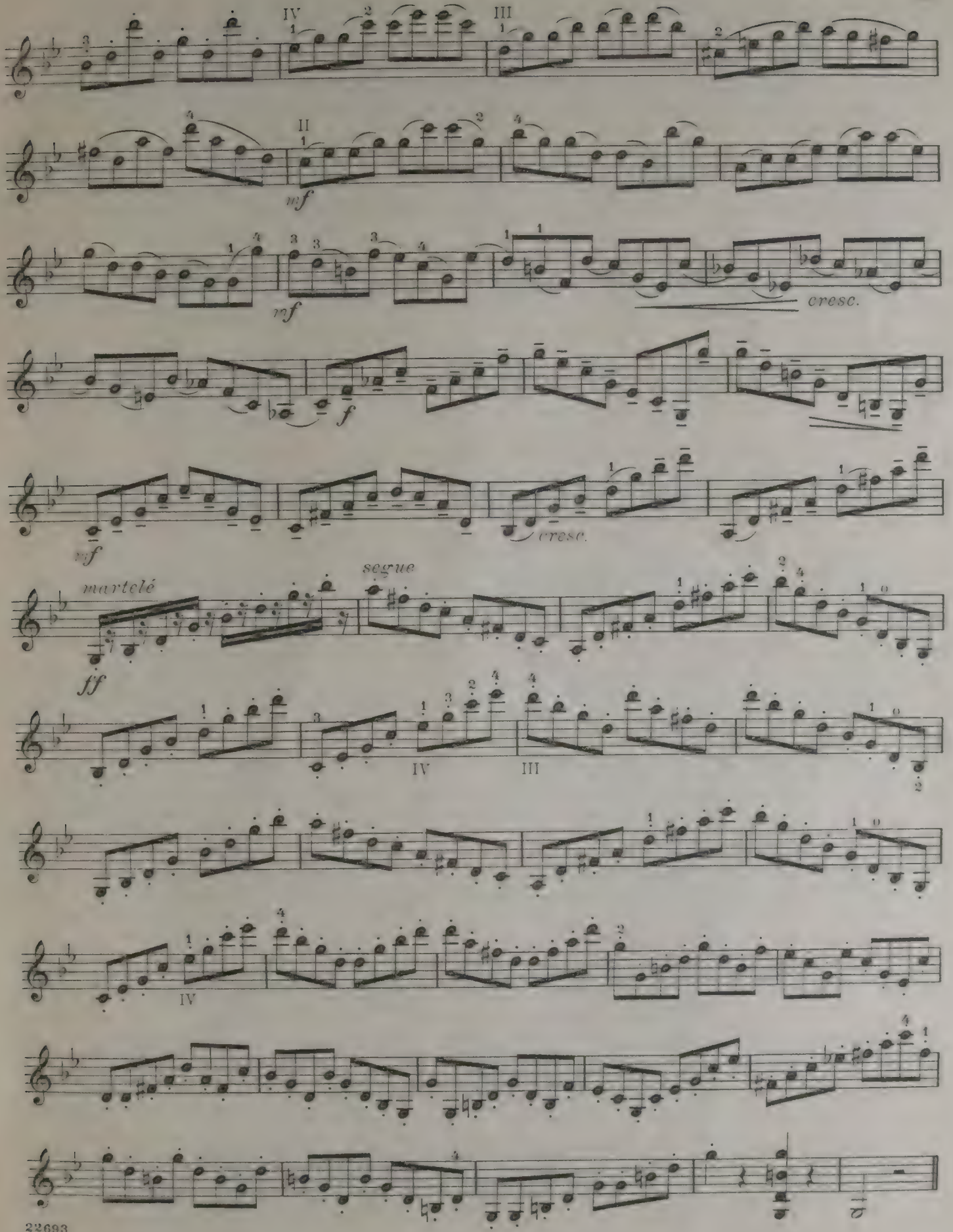
Exercise in the Five Positions.



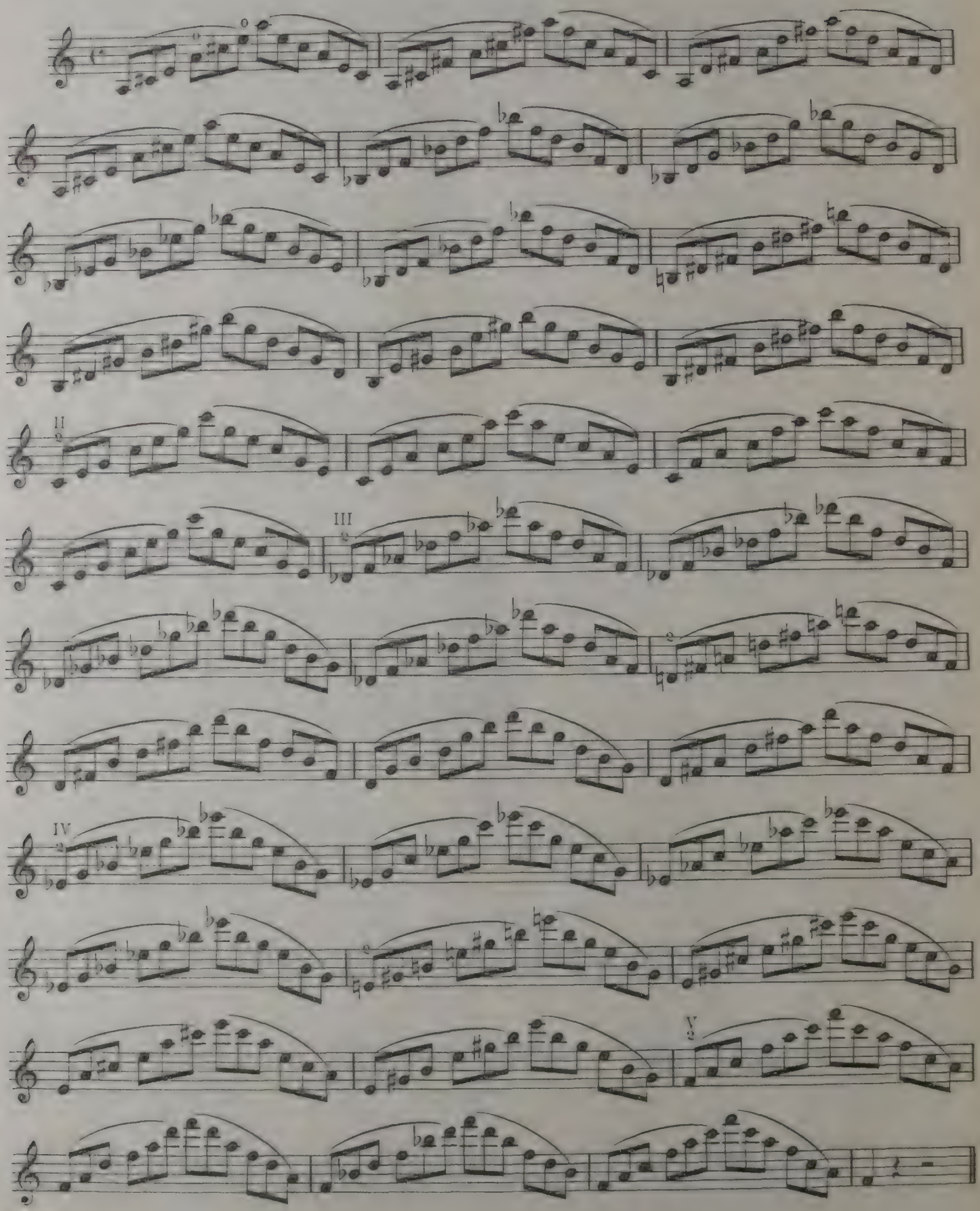


ÉTUDE ON THE MARTELÉ

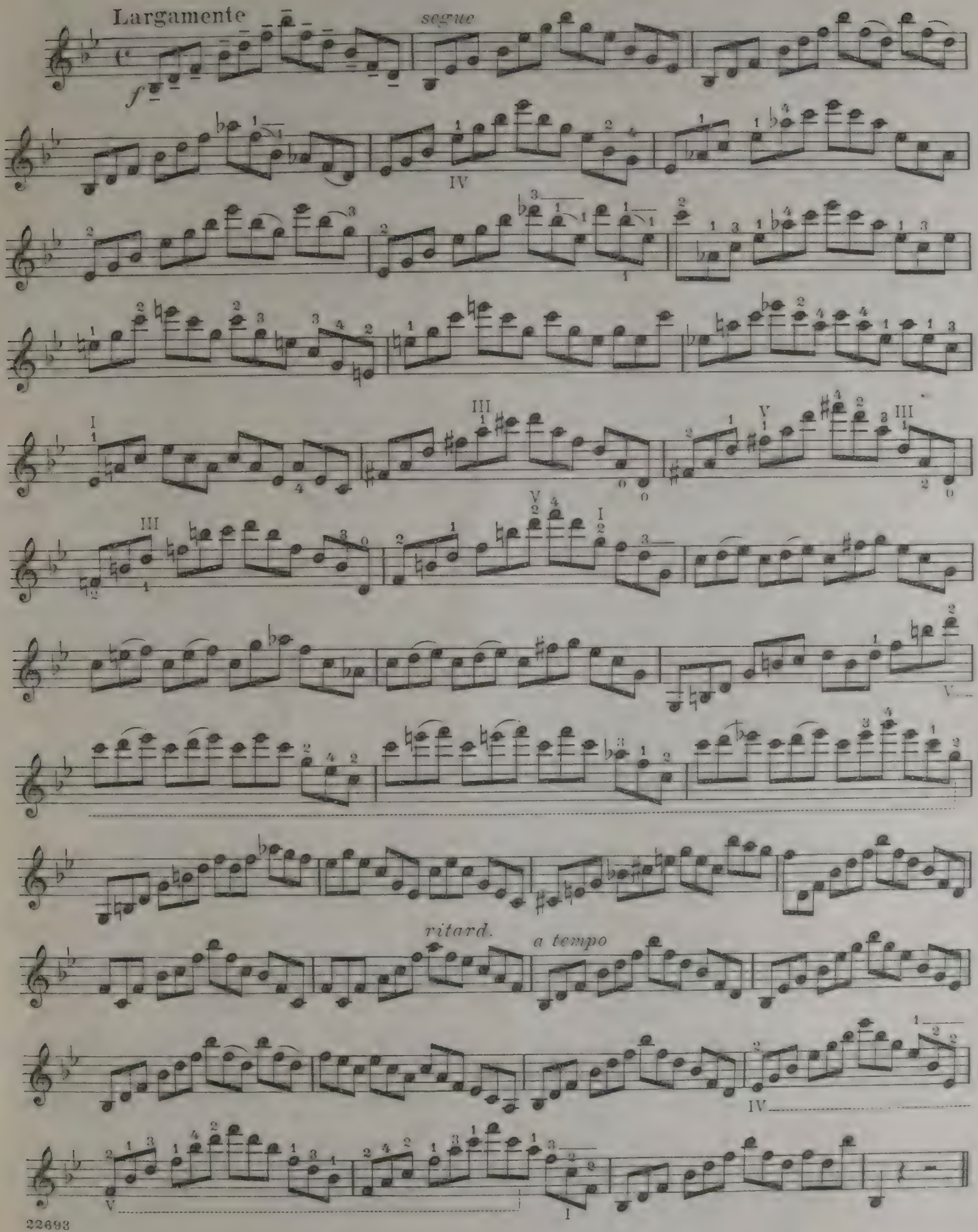



IV
III
II
mf
rf
cresc.
f
rf
cresc.
martelé
segue
ff
IV
III
IV

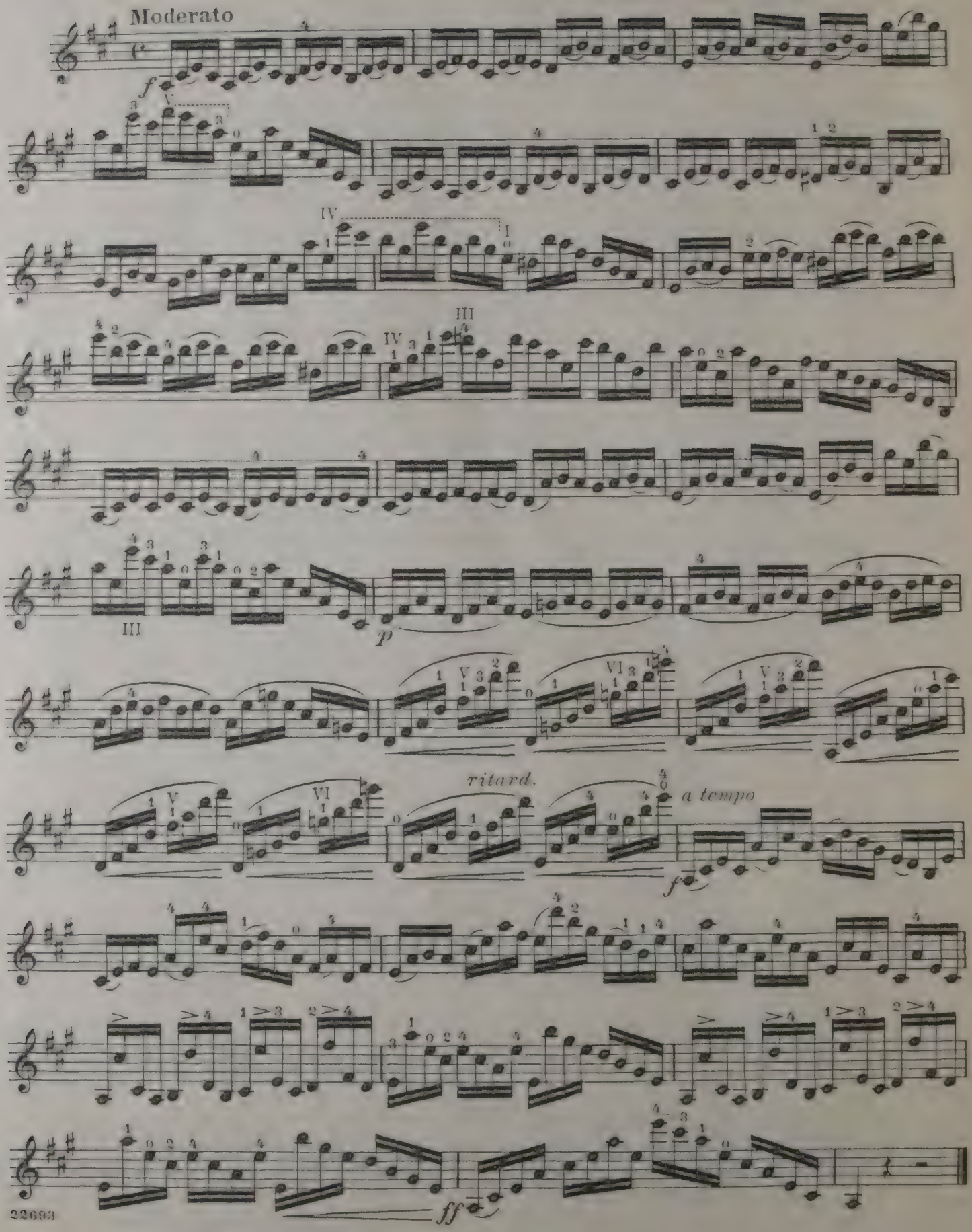
STUDY IN THE FIVE POSITIONS



STUDY IN THE FIVE POSITIONS



ÉTUDE



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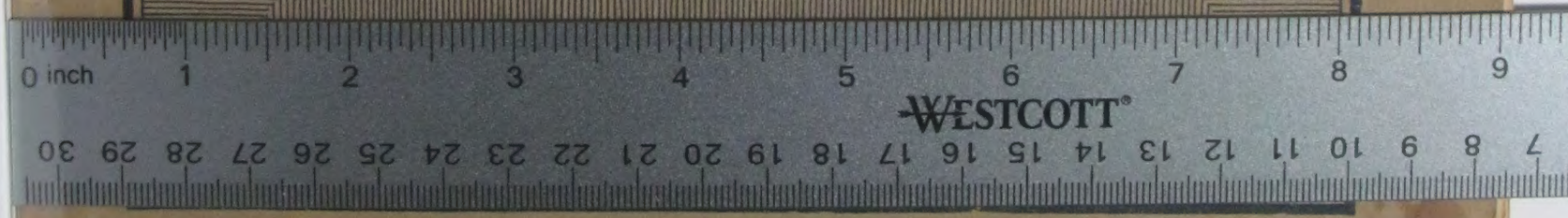

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